

THE MUSIC REVIEW

Stack
PUBLIC LIBRARY

AUG 10 1943

DETROIT

August 1948

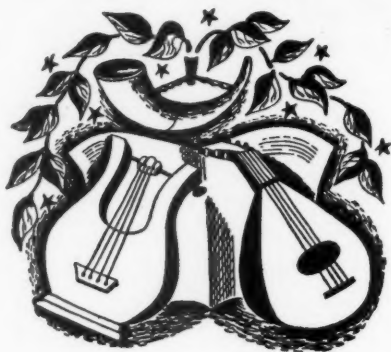
Contributors

George Dazeley: Henry George Farmer: Rudolf
F. Kallir: E. D. Mackerness

John Boulton: Edward J. Dent: Scott Goddard:
Leonard Hall: H. A. Hartley: Hans Keller:
Alfred Loewenberg: E. H. W. Meyerstein:
Donald Mitchell: Rollo H. Myers: C. W. Orr:
John F. Russell: Geoffrey Sharp: Robert
Simpson: Egon J. Wellesz

**Volume Nine
Number Three**

Seven Shillings Net



Classics

from Recent lists

THE HALLE ORCHESTRA
 cond. by **BARBIROLLI**
 Symphony No. 4 in A Major, Op. 90
 ("Italian") — *Mendelssohn*
 C 3758-60

**WIND SOLOISTS OF THE
 VIENNA PHILHARMONIC
 ORCHESTRA**

cond. by **FURTWÄNGLER**
 Serenade in B Flat Major (K. 361)
 — *Mozart* — — DB 6707-11

GABRIELLA GATTI
 with Nancy Evans
 and London Symphony Orchestra
 cond. by Vincenzo Bellezza
 Era più calmo!; Mia madre aveva
 una povera ancella; Scendean
 l'augelli; Ave Maria — "Otello"
 — *Verdi* — — — DB 6712-3

JOSE ITURBI
 Allegro Appassionato, Op. 70 —
Saint-Saëns — — — DA 1889

JOAN HAMMOND
 and the Philharmonia Orchestra
 cond. by Lawrence Collingwood
 Sola perduta abbandonata — "Manon
 Lescaut" — *Puccini*; La Mamma
 Morta — "Andrea Chénier" —
Giordano — — — C 3720

MOURA LYMPANY
 and the Philharmonia Orchestra
 cond. by **WALTER SUSSKIND**
 Scherzo — "Concerto Symphonique
 No. 4" — *Litolff* — — — C 3763

SARA SCUDERI
 and London Symphony Orchestra
 Donde lieta uscì — "La Bohème" —
Puccini; In quelle trine morbide
 — "Manon Lescaut" — *Puccini*
 B 9659

Greatest Artists · Finest Recording



THE GRAMOPHONE CO. LTD., HAYES, MIDDLESEX

THOSE WHO LISTEN . . .

to the Enock Instrument forget, from the first note, to be critical of the means of reproduction. The focus is on the performance . . . the comparison only with "live" performances, remembered and cherished. For, from the Enock Instrument comes that uplifting of the spirit, that stimulus of emotion which is inseparable from great music, greatly rendered. It has been achieved not because electro-technicians have learnt something about music, but because musicians have explored the science of recreating sound and, disregarding cost and compromise, have come incredibly near perfection!



We should like to give you a Studio Demonstration in the domestic surroundings for which the Enock Instrument is designed. May we make a personal appointment.



THE ENOCK INSTRUMENT

DESIGNED AND MADE BY JOSEPH ENOCK LTD.

273a HIGH STREET BRENTFORD MIDDLESEX

Telephone: EALING 8103

JOURNAL of the AMERICAN MUSICOLOGICAL SOCIETY



EDITORIAL BOARD

OLIVER STRUNK, *Editor-in-Chief*

CARL PARRISH, *Business Manager*

NATHAN BRODER

DONALD J. GROUT

J. M. COOPERSMITH

OTTO KINKELDEY

ALFRED EINSTEIN

M. D. HERTER NORTON

CURT SACHS



Vol. I, No. 1

Spring 1948

CONTENTS

Johannes Wolf: In Memoriam. *Otto Kinkeldey*

On Certain Manuscripts of Mozart's,
Hitherto Unknown or Recently Recovered
Alfred Einstein

On the Use of Scores by Sixteenth-Century
Musicians *Edward Lowinsky*

"Hot" Rhythm in Negro Music *Richard A. Waterman*

Reviews of Books and Music by Manfred Bukofzer, Hans
David, D. J. Grout, John Gutman, Glen Haydon, R. S. Hill,
Kathi Meyer-Baer, Paul Nettl, M. D. Herter Norton, and
Gustave Reese. Communications, Correspondence, and
Official Notices.



During 1948 the *Journal* will be published in Spring, Summer and Fall for the members of the American Musicological Society, all of whom will be entitled to receive it on payment of annual dues. Applications for membership in the Society should be addressed to the Secretary, Mr. Edward N. Waters, Division of Music, Library of Congress, Washington 25, D.C. Address all editorial communications to the Editor-in-Chief, 132, McCormick Hall, Princeton University, Princeton, N.J., U.S.A.

Carnegie Collection of British Music

| | | | | | |
|---------------------------------|----|----|-----------------|--|---|
| | | | | BENJAMIN, ARTHUR | |
| Pastoral Fantasy | .. | .. | .. | For Two Violins, Viola and Violoncello. | Length of performance—time, 16 min. |
| Score | .. | .. | £0 3 6 | Parts | .. £0 4 6 |
| | | | | BOWEN, YORK | |
| String Quartet (No. 2) | .. | .. | .. | For Two Violins, Viola and Violoncello. | Length of performance—time, 27 min. |
| Score | .. | .. | £0 5 0 | Parts | .. £0 7 6 |
| | | | | BUSH, ALAN | |
| String Quartet in A minor | .. | .. | .. | For Two Violins, Viola and Violoncello. | Length of performance—time, 16 min. |
| Score | .. | .. | £0 3 6 | Parts | .. £0 7 6 |
| | | | | DYSON, GEORGE | |
| Three Rhapsodies | .. | .. | .. | For String Quartet (Two Violins, Viola and Violoncello). | Length of performance—time, each, 10 min. |
| Score | .. | .. | £0 4 6 | String Parts | .. £0 7 6 |
| | | | | EVANS, DAVID | |
| Concerto. For String Orchestra. | .. | .. | .. | Length of performance—time, 20 min. | |
| Score | .. | .. | £0 4 0 | String Parts, each | £0 2 0 |
| | | | Pianoforte Duet | .. | £0 4 0 |
| | | | | MORRIS, R. O. | |
| Fantasy | .. | .. | .. | For Two Violins, Viola and Violoncello. | Length of performance—time, 12 min. |
| Score | .. | .. | £0 2 6 | String Parts | .. £0 4 0 |
| | | | | SCOTT, CYRIL | |
| Quintet | .. | .. | .. | For Pianoforte, Two Violins, Viola and Violoncello. | Length of performance—time, 40 min. |
| Score and Parts | .. | .. | .. | | £0 12 6 |

STAINER & BELL LTD.,

58, BERNERS STREET,
LONDON, W.1

MUSIC FOR STRINGS

| | Score | | Parts | |
|-------------------------|-------|-------|--------|----|
| | s. | d. | s. | d. |
| L. BERKELEY | | | | |
| Serenade | .. | 8 9 | * | |
| M. DARE | | | | |
| Three Highland Sketches | .. | 4 8 1 | 2 each | |
| A. JARNEFELT | | | | |
| Berceuse | .. | 2 0 | 6 each | |
| C. W. ORR | | | | |
| A Cotswold Hill Tune | .. | 3 6 1 | 0 each | |
| H. PURCELL | | | | |
| Chacony in G Minor | 2 | 4 4 8 | | |

| | Score | | Parts | |
|--------------------------------------|-------|-------|--------|----|
| | s. | d. | s. | d. |
| H. CLIFFORD | | | | |
| Serenade | .. | * | * | |
| E. GOOSSENS | | | | |
| By the Tarn (Clar. <i>ad lib.</i>) | .. | 4 8 1 | 2 each | |
| Concertino (Double String Orchestra) | 6 | 0 1 | 2 each | |
| G. MUFFAT (R. T. Savage) | | | | |
| Passacaglia | .. | 6 0 1 | 0 each | |
| S. PALMGREN | | | | |
| A Finnish Lullaby | 2 | 0 | 6 each | |
| Refrain de Berceau | 2 | 0 | 6 each | |
| C. M. WEBER | | | | |
| Six Ecossaises | .. | 1 6 1 | 0 each | |

* Available on Hire

J. & W. CHESTER LTD

1 GREAT MARLBOROUGH STREET, LONDON, W.1

THE MUSICAL QUARTERLY

PAUL HENRY LANG, Editor

(Published in America)

"By far the most important of the American periodicals from the point of view of musical scholarship is *The Musical Quarterly*. It is a serious review, cosmopolitan in character, and has published valuable contributions from most of the leading writers on music in Europe and America."—*Grove's Dictionary of Music and Musicians*, Third Edition (1928) (Vol. IV, p. 121).

VOL. XXXIV, No. 3

JULY, 1948

CONTENTS

- | | |
|---|--------------------|
| In Memoriam: P. Kilian Kirchhoff O.F.M. | EGON WELLESZ |
| The Music of Samuel Barber | NATHAN BRODER |
| Pitch in the 16th and Early 17th Centuries—Part III | ARTHUR MENDEL |
| A Musical Family in Colonial Virginia | MAURER MAURER |
| Some Remarks about Old Notation | CURT SACHS |
| Il Teatro Alla Moda—Part I | BENEDETTO MARCELLO |

Editor's Note

Current Chronicle

United States: Cleveland—George H. L. Smith; New York—Richard F. Goldman, Henry Cowell; Rochester—Charles Warren Fox; England—Martin Cooper.

Reviews of Books

- | | |
|---|----------------------------------|
| Egon Wellesz: <i>Eastern Elements in Western Chant</i> | Reviewed by ERIC WERNER |
| Manfred F. Bukofzer: <i>Music in the Baroque Era</i> | Reviewed by G. S. DICKINSON |
| Edward J. Dent: <i>Mozart's Operas: A Critical Study</i> | Reviewed by DONALD JAY GROUT |
| Willi Apel: <i>Masters of the Keyboard</i> | Reviewed by CARL PARRISH |
| Robert Manson Myers: <i>Handel's Messiah: A Touchstone of Taste</i> | Reviewed by HERBERT M. SCHUELLER |

QUARTERLY BOOK-LIST

21/- a year

QUARTERLY RECORD-LIST

6/- a copy (including postage)

Index for 1947

Sole Selling Agents:

CHAPPELL & CO LTD

50 NEW BOND STREET, LONDON, W.1

Representatives for G. Schirmer, Inc., N.Y.



Interest in the work of Igor Stravinsky, one of the most outstanding figures of contemporary music, is growing steadily and will be stimulated by the first European performance of "Orpheus" at the Venice Festival. New editions of works previously published by the Edition Russe de Musique are now available.

★

"Petrouchka" and "Symphonie de Psalms" are re-issued in new editions which have been supervised in detail by Stravinsky himself. In the case of "Petrouchka", the composer has made extensive changes in the orchestration. Most notably he has reduced the instrumentation and has simplified the scheme of time signatures.

★

IGOR STRAWINSKY

★

PIANO SOLO

| | s. | d. |
|-----------------------------------|----|----|
| Sérénade en la | 4 | 0 |
| Trois Mouvements de Petrouchka .. | 5 | 0 |
| Concerto pour Piano | 10 | 0 |

VIOLIN AND PIANO

| | | |
|------------------------|---|---|
| Duo Concertant | 6 | 0 |
|------------------------|---|---|

CELLO AND PIANO

| | | |
|-------------------------|---|---|
| Suite Italienne | 8 | 0 |
|-------------------------|---|---|

VOCAL SCORES

| | | |
|-----------------------------|----|---|
| Persephone | 17 | 6 |
| Mavra | 17 | 6 |
| Symphonie de Psalms | 8 | 0 |

FULL SCORES

| | | |
|----------------------------------|----|---|
| Sacre du Printemps | 30 | 0 |
| Chant du Rossignol | 17 | 6 |
| Pulcinella Suite | 15 | 0 |
| Petrouchka (New Version) | 40 | 0 |
| Symphonie de Psalms | 25 | 0 |
| Orpheus | 20 | 0 |

MINIATURE SCORES

| | | |
|---------------------------------------|----|---|
| Petrouchka (New Version) | 12 | 6 |
| Symphonie de Psalms | 5 | 0 |
| Sacre du Printemps | 9 | 0 |
| Pulcinella Suite | 5 | 0 |
| Octuor | 4 | 6 |
| Trois pièces pour quatuor à cordes .. | 2 | 0 |
| Chant du Rossignol | 6 | 0 |
| Quatre Etudes pour orchestre | 4 | 0 |
| Orpheus | 6 | 0 |

All prices subject to 25% increase.

BOOSEY & HAWKES LTD

295 REGENT STREET, LONDON, W.1 . LANGHAM 2060

THE DOG DAYS—

That unfashionable season when concert halls are deserted; when ardent cricket enthusiasts sleep on the benches at Lord's; when even the mildest form of exercise is irksome and only 'flanneled fools' pursue spherical objects in the sun; when wise men seek a deck chair under the trees, a cool drink and a companionable book.

And what better companion could one have than Percy Scholes, author of 'The Oxford Companion'? His latest book, 'THE MIRROR OF MUSIC' is ideal for browsing over in the shade, for dipping into between brief dozes and even for retiring to bed with.

Its thirty chapters, covering a hundred years of musical progress in England, deal with an infinite variety of musical topics, great and small, grave and gay. Space does not permit quotation from the many enthusiastic reviews, but the sale of over 3,000 copies in three months shows that 'vox populi' confirms the judgment of the critics. Nor could one describe in less than a few thousand words the infinite riches of the book, its encyclopaedic index, its humour, its wealth of illustration. Those who know the value of a Scholes book on their shelves will send for a descriptive folder which will tell them all this and much more.

NOVELLO AND COMPANY LIMITED
and
OXFORD UNIVERSITY PRESS

AN INDEX TO THE MUSIC REVIEW

VOLUMES I—V

comprising about 6,000 entries
has been compiled by

O. E. DEUTSCH

*This will be published as soon as
conditions permit*

Price FIVE SHILLINGS

New Publications and Re-prints

PIANOFORTE

CHOPIN Edited by YORK BOWEN
Nocturnes .. 5/- *Waltzes* .. 4/6

PRELUDES (In the press)

SCHUBERT *Sonata in E minor (1817)* .. 5/-

Edited by Kathleen Dale

(Published now for the 1st time in its complete form)

VIOLIN AND PIANO

CHAUSSON *Poème, Op. 25* .. 4/-

FAURÉ *Sonata in A, Op. 13* .. 7/6

HANDEL 6 *Sonatas*, in 2 volumes .. each 5/-

FLUTE AND PIANO

BACH 6 *Sonatas* in 2 volumes .. each 7/6

Edited by Henry Geehl and Charles Stainer

OBOE AND PIANO

HANDEL *Concerto in B Flat* .. 3/6

Edited by R. Bennell & Helen Gaskell

HANDEL *Concerto in G minor* .. 3/6

Edited by Harold Craxton and Leon Goossens

CLARINET AND PIANO

MOZART *Concerto in A (K: 622)* .. 7/6

Edited by Henry Geehl & Fr. Thurston

Published by

BRITISH & CONTINENTAL MUSIC
AGENCIES, LTD.

125 Shaftesbury Avenue, London, W.C.2

THE WORLD'S GREATEST BOOKSHOP

FOYLES

★ FOR BOOKS ★

Famed for its excellent Music Department

New & secondhand Books on every subject
Stock of 3 million volumes

119-125 CHARING CROSS RD., LONDON, W.C.2

Gerrard 5660 (16 lines) ★ Open 9-6 (including Saturdays)

HEFFER'S MUSIC DEPARTMENT

HAVE YOU ANY MUSIC OR BOOKS ON MUSIC TO SELL?

We are always glad to purchase good editions of the Great Composers, Antiquarian Music and Standard Books on Musical subjects. Please send us a list of any that you wish to sell; at present we are particularly anxious to buy copies of the following works:—

B & H Gesamtausgaben. Any volumes.
 English Madrigal School. Set.
 Abert: Mozart
 Bach (C. P. E.) Thematic Catalogue, ed. Wotquenne.
 Beethoven: Thematic Catalogue, ed. Nottebohm.
 Burney: History of Music.
 Cobbett: Cyclopaedic Survey of Chamber Music.
 Dent: Scarlatti.
 Catalogue of Music in Fitzwilliam Museum.
 Hirsch Katalog, Vols. 1 and 2.
 Jahn: Mozart (English translation).
 James: Early Keyboard Instruments.
 Kidson: British Music Publishers.
 Kinsky: History of Music in Pictures.
 Maine: Elgar, 2 vols.
 Morley: Plain and Easy Introduction. Facsimile
 Music and Letters. Set.
 My Ladye Nevell's Booke.
 Newman: Wolf.
 Oxford History of Music, Intro. and Vols. 2 and 3.

W. HEFFER AND



SONS LIMITED

Petty Cury

Cambridge

MODERN MUSIC

surveyed in THE MUSIC REVIEW

| TITLE | AUTHOR | VOL. | PART |
|--|--------------------|------|------|
| <i>Rubbra's Four Symphonies</i> | Colin Mason | VIII | 2 |
| <i>Rubbra and the Dominant Seventh</i> | W. H. Mellers | IV | 3 |
| <i>Rubbra's Third Symphony</i> | Arthur Hutchings | II | 1 |
| <i>Křenek's Later Music</i> | Robert Erickson | IX | 1 |
| <i>The Music of Cecil Gray</i> | R. Gorer | VIII | 3 |
| <i>Béla Bartók</i> | John S. Weissmann | VII | 4 |
| <i>Egon Wellesz</i> | Hans F. Redlich | VII | 2 |
| <i>Two Symphonies: Berkeley and Goossens</i> | Robin Hull | IV | 4 |
| <i>Prokofiev as a Soviet Composer</i> | Gerald Abraham | III | 4 |
| <i>Holst and the English Language</i> | W. H. Mellers | II | 3 |
| <i>The Progress of John Ireland</i> | A. E. F. Dickinson | I | 4 |

Those BACK NUMBERS which are still available may be obtained from the Publishers—

W. HEFFER & SONS LTD., PETTY CURY, CAMBRIDGE

Price Seven Shillings each, plus postage, Fourpence.

—a valuable contribution to the organist's repertory—
from the

SCHIRMER PRESS

EARLY SPANISH ORGAN MUSIC

ANTONIO DE CABEZÓN
(1510-1566) .. *Dic Nobis, Maria*

PEDRO DE SOTO
(16th century) .. *Tiento de Sexto Tono*

TOMAS DE SANTA MARIA
(15 -1570) .. *Paso Suelto*

PERE ALBERCH VILA
(1517-1582) .. *Tiento*

FRANCISCO PERAZA
(1564-1598) *Medio Registro Alto de Primer Tono*

SEBASTIAN AGUILERA DE HEREDIA
(1570-16) .. *Tiento de Falsas de Cuarto Tono*

FRANCISCO FERNANDEZ PALERO
(16th century) .. *Versillo de Octavo Tono*

DIEGO DE TORRIJOS
(1640-1691) .. *Tres Versillos de Primer Tono*

CANDIDO EZNARRIAGA
(17th century) .. *Tres Versillos de Segundo Tono*

JOAN CABANILLES
(1644-1712) *Tocata en Do Major de Ma Esquerre*

MIQUEL LOPEZ
(1669-1723) .. *Verset de Octau To*

JUAN MORENO
(16 -1776) .. *Do Versillos de Segunda Tono*

GABRIEL MENALT
(d. 1687) .. *Tiento de Primer To*

JOSEPH ELIAS
(1675-1749) .. *Preludi (Andante-Allegro)*

PAU BRUNA
(17th century) .. *Tiento de Falses de Sise To*

FRANCESC LLUSÀ
(17-18th century) .. *Tres Versets de Segon To*

JOAQUIN OXINAGAS
(18th century) .. *Fuga en Sol Menor*

ANSELM VIOLA
(1739-1798) .. *Sonatina en Fa Menor*

NARCIS CASANOVAS
(1747-1799) .. *Paso en Do Major*

Collected, Transcribed and Edited by **JOSEPH MUSET**
Complete 14s. 0d. net

REPRESENTING

Boston Music Co.
Boston, Mass.

Willis Music Co.
Cincinnati, Ohio

The Musical Quarterly
Editor: Paul Henry Lang

G. Schirmer, Inc.
New York

CHAPPELL & CO., LTD., Educational Division, 50, NEW BOND STREET, LONDON, W.1



COMPOSER AND CRITIC

by **MAX GRAF**

16s. net

"... brilliantly outlines the history of music criticism during the last 200 years. This book is unique—probably the only history of its kind in existence."

—*Manchester Guardian*

"He is an enthralling guide, and is at his best perhaps in his description of the turbulence of the fight against Wagner and in his account of some of the early conflicts between critic and composer."—*The Sphere*

CHAPMAN AND HALL

CURWEN EDITION

THE

LADY OF SHALOTT

(Curwen Edition 3722)

Price 4/-

Poem by

TENNYSON

Music by

MAURICE JACOBSON

For Mixed Voice Chorus and Tenor Solo

The accompaniment is scored for Full Orchestra or Strings and Piano

Scores and Parts may be hired from the Publishers

PRESS OPINIONS

"The choral writing is masterly, and the work as a whole is noteworthy for vivid imaginative qualities. Though obviously requiring a full orchestra for completely effective realization, it is worth noting that the work can be performed with accompaniment of strings and piano only."—T. F. DUNHILL in *R.C.M. Magazine*.

"This is one of the most poetical and imaginative choral works that I have seen for some time. Choirs used to normal technical demands will find nothing here to overstrain their resources."—EDMUND RUBBRA in *Monthly Musical Record*.

J. CURWEN & SONS Ltd.

24 BERNERS STREET, LONDON, W.1

CASSELL BOOKS

MOZART

HIS CHARACTER, HIS WORK

by ALFRED EINSTEIN

"In recent years several interesting books about Mozart's life and music have appeared, but because of its scope, its learning and its depth of insight Dr. Einstein's *Mozart* is unique in authority and importance."
—*Manchester Guardian*.

"I know of no more valuable study of a great composer in the English language."—*Desmond Shawe-Taylor, New Statesman*.

"It is a pleasure and privilege to go through Mozart's thirty years of work with such a guide."—*Richard Capell, Daily Telegraph*

Demy 8vo, 6 plates,

21s. net.

MOZART'S PIANO CONCERTOS

by C. M. GIRDLESTONE

An exhaustive study of Mozart's twenty-three piano concertos, tracing the growth of his form and inspiration, and relating them to the most representative of Mozart's other compositions. Nearly 100 music examples are provided in the text. *Demy 8vo, 25s. net.* (Ready 19th August.)

THE CONCERTO

by ABRAHAM VEINUS

A history of the development of the concerto from its origin to the present day; the various influences—social, personal, instrumental—which determined its course; an evaluation of the contributions of all the great composers. With a critical list of available concerto recordings. *Ready, 16s. net.*

TCHAIKOVSKY

by HERBERT WEINSTOCK

"Mr. Weinstock has made use of the recent researches made in Russia and has fulfilled his task with accuracy and lucidity. His book is admirably proportioned and he makes his subject interesting by plain statements of fact. This is a really important biography."

—*Yorkshire Post*, Second printing,
Demy 8vo, 8 plates, 21s. net.

THE BOY MOZART

AN
OPERETTA
IN TWO PARTS

The Music by
MOZART

Written and Arranged
by

J. MICHAEL DIACK



Price Vocal Score 4/-

Choruses 1/-

PATERSON'S PUBLICATIONS Ltd.

36 WIGMORE STREET, LONDON, W.1



Just published

Studies in Contemporary Music

WILFRID MELLERS

Mr Mellers's new book covers many aspects of contemporary music. Many of his essays develop in a wider context ideas which had been discussed in the author's preceding book, *Music and Society*.

The first part of the book deals with the French tradition as exemplified in the work of Satie, Debussy, Fauré, Roussel and Kœchlin. Part Two is devoted to Central European composers such as Mahler, Wellesz and Kodaly; while the third part deals with various facets of English musical culture. There are studies of Rubbra, Holst, Rawsthorne, and Bax; and the book concludes with two essays which discuss the academic background to our musical life.

Illustrated with Musical Examples 8s 6d net

Current book list on request from
12 Park Place St James London SW1
DENNIS DOBSON LIMITED

THE MUSIC REVIEW

Edited by GEOFFREY SHARP

VOL. IX, NO. 3

AUGUST, 1948

CONTENTS

| | PAGE |
|---|-------------------------------|
| Bach's Sinfonie-Satz für Violine Concertirende . . . | E. D. Mackerness . . . 161 |
| The Original Text of Mozart's Clarinet Concerto . . . | George Dazeley . . . 166 |
| A Beethoven Relic . . . | Rudolf F. Kallir . . . 173 |
| The 18th Century Aberdeen Aestheticians . . . | Henry George Farmer . . . 178 |
| Concerts . . . | 186 |
| Opera . . . | 196 |
| Film Music . . . | 197 |
| Book Reviews . . . | 172, 199, 200 |
| Gramophone Records . . . | 217 |
| Reviews of Music . . . | 177, 236 |
| Technical Report . . . | 237 |
| Correspondence . . . | 239 |

THE MUSIC REVIEW is published in February, May, August and November, on the first of the month. Single copies, 7s., post 4d.; annual subscription, 28s., post free to all parts of the world, from the publishers or obtainable through any bookseller.

Manuscripts, material for review and letters to the Editor should be addressed to:—Geoffrey Sharp, Joseph's, The Street, Takeley, Essex. All other correspondence to the publishers:—W. Heffer & Sons Ltd., 3 and 4, Petty Cury, Cambridge.



How to Compose Music

By H. Baynton-Power, Formerly Professor at the Royal College of Music, Manchester. In writing this book the author aims at helping the man in the street to get down on paper the tunes that come into his head. It is an elementary guide to the composition of melodies and simple harmony, which can be easily followed by even those who possess only a slight knowledge of music. It will give immense pleasure to music lovers who may read it, and will specially appeal to dance music enthusiasts who are keen to write their own compositions.

New second edition 10s. 6d. net.

Pitman

Parker Street, Kingsway, London, W.C.2

PLEASE REMEMBER MUSIC'S OWN CHARITY

The Musicians' Benevolent Fund is the ONLY Charity for musicians entirely supported by voluntary contributions that disburses thousands of pounds annually to unemployed, destitute, sick and aged professional musicians who are not members or contributors to its funds. Will you please help in this great work?

*Please send a donation to-day
to the Honorary Treasurer,
BARONESS RAVENSDALE*



MUSICIANS' BENEVOLENT FUND

(FOUNDED IN MEMORY OF GERVASE ELWES)

ST. CECILIA'S HOUSE, 7 CARLOS PLACE,
LONDON, W.1.

Bach's Sinfonie-Satz für Violine Concertirende

BY

E. D. MACKERNES

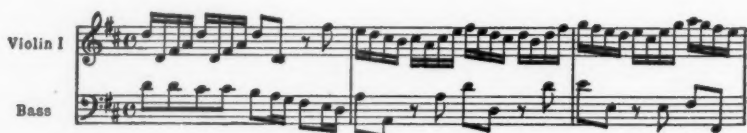
BACH's Sinfonia Movement in D, sometimes referred to as his third violin Concerto, is very rarely played. It may, indeed, be wondered whether it has ever been performed successfully; and there are certainly good reasons for none but the most adventurous violin players attempting an interpretation of it. The other extant works of Bach for violin with ensemble accompaniment are acknowledged masterpieces. But the reasons for the neglect of this "colossal torso" (as one authority calls it) seem worth investigating, especially in view of the fact that three, and possibly more, violin concertos by Bach are lost to us—in their original form, that is—in all probability for ever.

The Sinfonia is printed after the D minor double Concerto as the last item in the twenty-first volume of the *Bach-Gesellschaft* edition. Wilhelm Rust, the editor, called the work: "Sinfonia movement from an unknown church cantata". He assumed this origin for it because, as he explains in his preface, Bach often made up cantata sinfonias from material which had already appeared in some of his instrumental works. This particular Sinfonia is scored for a solo violin with an accompaniment of three trumpets, two oboes, timpani, strings and continuo, which seems to suggest that Bach was here writing for the kind of orchestra usually employed in the cantatas rather than for that used in the solo concertos on the one hand or the overtures and the *Brandenburg* concertos on the other. For in the latter works (the *Brandenburg* concertos especially) Bach, as has been pointed out, plays off the several groups of instruments one against the other in order to obtain a rich polyphonic texture together with an interesting and satisfying contrast of *timbres*. In the D major Sinfonia the wind instruments are on the whole, and from the point of view of the general musical result, subsidiary; they sometimes merely "double" what is in the string parts in a way which suggests that they are only being made use of now because their presence will—as in a cantata—be required for different purposes later on. The trumpet parts, however, ascend to a noticeably high register (E two octaves above middle C, for instance) and exhibit some of the typical Bachian "floridity" as the opening bars in canon begin to show:



The oboe parts too have several passages in an interesting kind of counterpoint. But the orchestral background is throughout much more of an accompaniment *per se* than that in the other violin concertos (the E major and double concertos especially) where the harmonic structure is incomparably more intricate, and the music "grows" more subtly. This would perhaps seem to dispose of Rust's speculation that this *Sinfonia* is part of one of the lost violin concertos. But we have no right to conclude that the accompaniment to those works also was for strings and continuo alone. For the fourth *Brandenburg* Concerto (which employs two solo flutes, violin, strings and continuo) is believed by some writers to be essentially a *violin* concerto. And it may be that Bach intended to write more violin concertos with a larger orchestral accompaniment. As for the *Sinfonia*, it seems not unreasonable to conjecture that it may have been begun as the introduction to a cantata; but that Bach, for special reasons unknown to us, elaborated the first violin part for the violinist who would perform the obligato passages in the "unknown" cantata.

A good deal has been written on the "polyphonic" violin playing of Bach's day, and various theories have been advanced to account for the manner in which chords and elementary counterpoint were produced on the stringed instruments of the seventeenth and eighteenth centuries. The two main conclusions are that polyphonic effects were obtained by the use of a rather flatter bridge than is used to-day, and also of a differently shaped bow of which the hairs could be tightened or relaxed at will. Schweitzer has an admirable paragraph on the subject in the second volume of his *Bach* (page 209). Towards the end of the same book he refers to the *Sinfonia* as "an important fragment of an allegro movement from a work for violin and large orchestra". Any importance the *Sinfonia* may have cannot, surely, be an altogether artistic one. The purely musical interest of it, in fact, is comparatively small; and one would probably be justified in speaking of it as second-rate Bach. Some idea of the rather (for Bach) pedestrian quality of the music can perhaps be obtained even from the first few bars, given here in reduced form:



The already quoted trumpet parts add to this a certain brilliance which is made use of again from time to time between the intervals of long rests; the oboes merely duplicate the treble line. The violin begins the solo, after the initial "exposition", as follows:



leading straight into those chord formations, the continued use of which makes performance of the work so extremely difficult:



But it is not just a matter of "struck" chords. Bach here (as will be seen from the last quotation) is asking for part of the harmony to be sustained. And some of the very slender accompanying figures, as in:



suggest that the soloist is expected to provide (unaided) practically the whole of the interest. It may be, of course, that what we have in modern editions of this work (Breitkopf and Härtel published it some years ago, with a piano accompaniment arranged by August Saran) is really only a basis on which a violinist might be able to construct configurations—"broken chords", and so on. But though some parts of the work might be so treated, it is difficult to see how the following:



could be conveniently split up in that way. There are other *double* stopping passages which break away from the persistent and rather uninteresting chord progressions:



and, more ambitious:



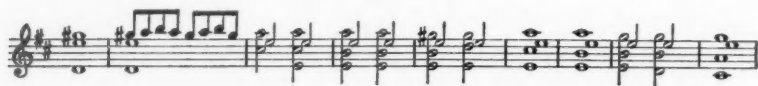
etc. But in trying to provide an alternative to that kind of writing (which is plainly the dominant interest) Bach either produces sequences based on simple key changes, or conventional and rather trite ornament:



A passage which follows a little later, however, is interesting because it is said by C. S. Terry to be one of the two occasions (the other being in the B minor Mass) on which Bach requires the violinist to use (unavoidably) the seventh position:



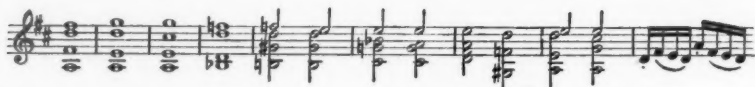
This leads to a section of twenty-six bars—the extended climax of the work—made up entirely of quadruple stopping:



In all this the wind instruments are completely silent, the upper strings most of the time marking only the first beat of the bar, and the viola and bass playing groups of "straight" quavers:



The following eight bars:



conclude the solo part of the work, which ends with a very much abridged version of the material which comprised the opening.

Writing on the Six solo Sonatas, Albert Schweitzer says:

"Everyone who has heard these sonatas must have realised how sadly his material enjoyment of them falls below his ideal enjoyment. There are many passages in them that the best player cannot render without a certain harshness. The arpeggio harmonies sometimes make a bad effect, even in the finest playing. There is thus some justification for the question whether Bach in these sonatas has not overstepped the bounds of artistic possibility. If it be so, he has for once acted against his own principles, for everywhere else he has been careful to set an instrument only such tasks as it can solve with satisfaction to the ear."

If this is true of the Solo Sonatas (and most people would agree that on the whole it is largely true), it is certainly much more true of the Sinfonia in D. On a casual glance one is tempted to say immediately that the Solo Sonatas are "child's play" compared with the Sinfonia. That, however, is not quite accurate; but it is fair to say that the characteristics which make the movement so unmanageable in performance are not present to so great a degree in the Sonatas. Here and there one finds ambitious polyphony, as in the long *Fuga Allabreve* from the fifth Sonata:



But—and this seems to be the significant difference—in the Sonatas the musical interest generally justifies the technical difficulty, which at any rate is usually surrounded by contrasting (and less strenuous) passages. This, of course, is especially true of the Chaconne, where "divisions" and broken chords contribute to form a set of variations (if that term is not too misleading and inadequate) which provide just that sort of "variety" the Sinfonia lacks. And in view of this its general value as music would seem to be too slight for the attempt at a convincing performance to be worth making. Another point is that Bach seems in this work to be delighting in mere *sound* for its own sake, for there is little "development" either in key-relationship or of thematic material; and the potentialities of polyphonic violin playing seem to be over-exploited. There are no doubt many living violinists who could give a good account of the Sinfonia; and it would be interesting to hear what modern violin technique would make of it. But the great strain which the piece imposes on the performer—who is usually accustomed to look for something so different in the concerted works of Bach—goes against its ever being received as a "popular" solo item; though it is strange that it has never commended itself to those who value difficulty for its own sake.

The Original Text of Mozart's Clarinet Concerto

BY

GEORGE DAZELEY

LIKE most of his works for solo clarinet, Mozart's Concerto in A (K.622) was composed for Anton Stadler. He seems to have been a virtuoso performer on the clarinets of various sizes which were being developed at the time, and the solo works Mozart wrote for him include, in addition to the Concerto and the Quintet (K.581) for A clarinet, the obbligatos to two arias in *La Clemenza di Tito*; that to "Parto, ma tu, ben mio" for B flat clarinet and that to "Non più di fiori" for basset horn in F. The basset horns (in F and G), as is well known, had extra levers extending their compass down to written low C, a major third beyond that of the modern clarinet, and it is clear from the part for it in the first of the *Titus* arias that Stadler's B flat instrument also had this extension.¹ On the other hand, the parts for A clarinet in the Quintet and Concerto as at present published lie within the ordinary compass of the instrument. It might therefore be supposed that Stadler's A clarinet, unlike his others, had no extension to the low C—a rather odd state of affairs.

It is, however, the writer's opinion that the solo part in the published text of the Concerto (the autograph of which is not known) is not as Mozart originally wrote it, but has been adapted to bring it within the usual compass of the clarinet. It is usually stated that the first movement is based on a movement (K.584*b*) for basset horn in G, which would of course have had the extended compass, but there appears to be no suggestion that the other two movements existed in any previous form, complete or sketched. Internal evidence that it was written for an instrument of the extended compass, on the other hand, is found in all three movements, and it was in fact two passages in the Rondo which first suggested this possibility to the writer.

Towards the end of that movement (bars 311–313) there is a curious passage written "across the break" (Ex. 1). This, though not impossible, is awkward to play, and moreover is singularly ineffective, being in the weak register of the instrument and covered up by the strings playing the same notes at the same pitch.



phrases in the last two clauses have to be played in a higher octave to remain within the normal clarinet compass.

Ex. 2

III, 169-174



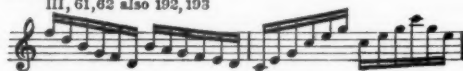
This is an obvious makeshift, and while makeshifts are not unknown in Mozart, he would have been unlikely to use one in so prominent an idea. Both the first and the appropriate phrases in the second of these passages could be played an octave lower if the extension to low C were available, and would be much more effective in this position. (See Ex. 3 and 4.)

Ex. 3**Ex. 4**

Further investigation shows several places in each movement where a kind of "fault" (in the geological sense) occurs; a whole section of a phrase seems to have slipped an octave relative to the rest, so that descending scale passages suddenly rise a seventh, and arpeggio phrases rise or fall a sixth instead of continuing smoothly. Ex. 5 shows one such passage from the last movement; Ex. 6 shows the passage as it could be played on the basset horn.

Ex. 5

III, 61, 62 also 192, 193

**Ex. 6**

Ex. 7 and 8 show another slightly less obvious case from the first movement.

Ex. 7

I, 887, 888

**Ex. 8**

One such passage would, of course, show nothing; phrases of a similar type might be found in any work. It is the surprising number of the cases in this Concerto—cases moreover which involve the missing bottom third—which is significant. The following is a list, omitting repetitions of the same phrase, of the cases not already quoted:

1st movement: bars 145-148, 190-192, 198, 326.

2nd " " 45-49, 55, 57.

3rd " " 223-224.

(Some of these passages include more than one example.)

We have all seen things of this kind before; in, say, the alternative violin parts published with Mozart's Trio K.498, Beethoven's Op. 11, or Brahms' Op. 114. They have all the marks of makeshifts needed to adapt a work for an instrument of different compass.

There are several other points in support of this view. Bar 143 of the first movement consists of a rolling arpeggio phrase, repeated an octave lower in bar 144 (Ex. 9).



When the passage returns in the tonic near the end of the movement (bars 331-333) it is extended to three bars by a third repetition at the same pitch as the second (Ex. 10).



Clearly, something is wrong here. Why did Mozart insert this extra bar? Not merely for the fun of changing the orchestral scoring, but because now the clarinet with the low C can play the last bar an octave lower still. The phrase thus appears in *three* different octaves, and a piece of padding becomes a typically Mozartian touch enhancing the effect of a previously-heard passage. This may not be completely conclusive, since it may just possibly be a result of the adaptation from the original basset horn form of the movement (although only 199 bars of K.584*b* are known), but bars 301-304 of the last movement show a similar point (Ex. 11). Why the changed disposition of the string parts, while the solo part repeats two bars at the same pitch? This is clearly accounted for if in bars 301-302 the clarinet was originally an octave lower. The orchestral part to Ex. 7 provides similar evidence; indeed, the details of the scoring throughout support the present thesis.

There is a discrepancy at bars 324-325 of the first movement between the text of the *Gesamtausgabe* (Series XII, No. 20) and the MS copy in the Prussian State Library. (See Professor Gerber's preface to the Eulenburg miniature score.) On the present hypothesis the origin of this is clear; in the corresponding passage in the exposition (134-137) F sharp has replaced the low D for reasons of compass during the process of adaptation, and the editor of the *Gesamtausgabe*, but not the copyist of the Berlin MS, has adjusted the recapitulation passage correspondingly.

Ex. 11 III, 301-304

If the conclusion is accepted that the whole Concerto was originally written for an instrument of basset horn range, it becomes possible that other passages have been changed. For example, bars 194-197 of the first movement, now in a rather ineffective register, may originally have been an octave lower. The following is a list of similar passages which have probably been changed, mostly by simple transposition of low notes to a higher octave, but in a few cases (e.g. 1st movement, bar 94) by other modifications:

- 1st movement: bars 91-92, 94, 194-197, 206-209, 216-219(?), 223-224(?),
 309-311.
 2nd " " 50, 51, 90.
 3rd " " 77-81, 159, 165-166, 314-318.

(A number of more doubtful possibilities, e.g. Rondo, 150-157, have been omitted.)

There can be no possibility that the Concerto is a simple transposition of a complete work for basset horn in G; the violin parts often use the low G and G sharp, and the violas C and C sharp, so the details of the scoring were clearly planned in the present key. Stadler therefore probably possessed an A clarinet of extended compass, and the adaptation for the normal instrument was presumably made (not by Mozart, judging from the rough-and-ready nature of the changes) when the work was prepared for publication.

There is another quintet sketch (K.Anh. 88), this time in A,² in which Mozart writes a low E flat for the clarinet; strong supporting evidence for the extended

² This, and not K.Anh. 91, may have been the work in Tovey's mind. The comment still stands.

compass of Stadler's A instrument. It is described in *Zeitschrift für Musikwissenschaft*, XIII, p. 218, by Tenschert, who, arguing from the known fact that Stadler performed in 1801 in Vienna on a clarinet with low C extension (whether B flat or A is not stated), deduces that he *may* have had earlier an experimental model extended as far as E flat. In view of the *Titus* obbligation alone, this seems excessively cautious!

Willi Reich (*ZMW*, XV, p. 276), discussing the Berlin MS of the Concerto, hints at Stadler's experiments with extensions, but does not seem to have realised the implications of this.

A final point; the published versions show the clarinet in unison or octaves with the first violins in the tutti, a feature which has often been commented on. (See, *e.g.* the preface to the miniature score.) Since on the present hypothesis the whole clarinet part has been through an adaptation process, there is no reason to regard this as having Mozart's authority. He would hardly have smeared clarinet colour over the violin part in this way; a radically different matter from allowing a solo violin or viola to play in the tutti, or supporting them on a piano during a piano concerto.³

The question obviously arises: "Does the Quintet K.581 (the autograph of which, again, is unknown) show similar signs of adaptation?" Here the internal evidence is not so conclusive. The fourth variation of the Finale begins suspiciously (Ex. 12);

Ex.12
K. 581 IV, 65



(compare bar 326 of the first movement of the Concerto), but there is no such profusion of similar obvious cases as in the Concerto. On the other hand, bars 40-41 of the first movement do look as if the clarinet may originally have descended through three octaves, and the development section from bar 99 on has perhaps been adapted. The end of both the first and the last movement may originally have descended to the low C. The Larghetto and the Minuet itself show no obvious signs of any changes, but there is an interesting possibility in Trio II. Bar 116, by analogy with the following bars (and hence perhaps also bar 81), may originally have read as in Ex. 13, and not, as now, as in Ex. 14.

Ex.13



Ex.14

K. 581 III, 116-118



³ According to the *Gesamtausgabe*, the flute remains silent in the tutti of the flute concertos. The bassoon doubles the bass in those of the bassoon Concerto, but for the general use of bassoons with cellos and basses at this time, see Adam Carse, *The Orchestra in the 18th Century*, p. 124 *et seq.*

This, if it is a change, suggests a bolder and more ingenious adapter at work than in the Concerto. The writer's conjecture is that this work too was written for "basset horn in A", but that such adaptation for ordinary clarinet as was needed has been more skilfully carried out (perhaps, though in the absence of any evidence it seems most unlikely, by Mozart himself). The case, however, is by no means proved. The following is a list of places in the Quintet which may conceivably have been adapted:

1st movement: bars 41, 99-110, 114, 185, 187, 196-197.

3rd " " 81 (and 116).

4th " " 19, 23, 29, 30 (Var. i); 40, 48 (Var. ii); 56, 64 (Var. iii); 65, 67, 77, 80 (Var. iv); 141.

It rests with some public-spirited firm of instrument makers to construct an A clarinet with basset horn compass, hand it over to one of our basset horn specialists, and so make it possible for the musical public to hear at any rate the Concerto in something like its original and authentic form. The appendix gives the conjectural originals of all the passages in the Concerto which have most probably been adapted.

I am indebted to Mr. Michael Whewell for a number of suggestions and much helpful discussion.

APPENDIX OF SUGGESTED EMENDATIONS

1st MOVEMENT

Clarinet in A

Bars 91, 92

94

134 and similarly in bars 135-137

145-148

190-198

206-209

216-220

223, 224

309-311

326

333

bar 337 See Ex. 8

2nd MOVEMENT
45-51

55-57

or perhaps:- 57 etc. 60

3th MOVEMENT
77-81

Bars 61, 62 (& 193, 194)
See Ex. 6

159 165, 166

Bars 171-174
See Ex. 4

222-224 301-302

Bars 311-313
See Ex. 2

314-318

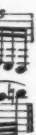
Book Review

Composer and Critic; Two Hundred Years of Musical Criticism. By Max Graf. Pp. 331.
(Chapman & Hall.) 1948. 16s.

In all fields of successful creative endeavour, it is at the fringes where most human interest lies: at the points where creative genius makes contact with the rest of mankind. Active criticism has its existence at the very interface where human creation and human perception meet. Some day, a great critic who is neither a composer nor a journalist nor a teacher, but a writer, is going to explore that region. His book will make an epoch.

Max Graf has not written that book; not by a very long way. He is sufficient of a scholar to reconstruct factually the composer-critic relations over 200 years,—back to Telemann and Mattheson—, and active enough as a critic to bring us up to date (more or less) with Olin Downes and Ernest Newman. He has lived long enough to have personal experience at the lunatic fringe of the Brahms-Hanslick days. But he can no more make history live with his words than he can illuminate it with his remembered experience, and the book remains a catalogue.

It is quite a useful catalogue, and Mr. Graf should rewrite his book in German. As a history of a particular field, valuable for its ordered facts rather than its judgments and theses, it would almost certainly be good enough to earn translation at the hands of someone who loved music and could write English. A good translation might de-aerate the froth of naïve pomposity and toughen up the dough of words that clog the pages of an otherwise worthy treatise. Few men alive can have had Mr. Graf's authentic experience of the truly great in music, and it is a thousand pities that his book is so dull. J. B.



Pp. 331.

human
ankind.
human
ournalist
a epoch.
ent of a
back to
more or
personal
re make
erience,

. As a
nts and
ands of
e-erate
ages of
exper-
J. B.

Handwritten musical notation on a single staff, including notes, rests, and bar lines.

Empty musical staff.

Empty musical staff.

Born. 1774
died Aug 26-1827
L. W. Burthman
was the wife of
master of his Quaker-ship
of the Quaker-ship

A Beethoven Relic

BY

RUDOLF F. KALLIR

DURING the last War, in London—it may have been in 1943—I chanced upon an old album which contained a miscellaneous collection of autographs of Nelson and the Empress Josephine, Simon Bolivar, and many others. Between its leaves I found an unpretentious-looking loose envelope which bore in pencil the name of Beethoven. I opened the cover and removed an oblong strip of music-paper with one line of notation hastily jotted down. At the first glance I saw that this was Beethoven's hand. The line was in pencil and represented only one part, and the paper, rough and of a slightly yellowish colour, resembled the paper which Beethoven usually used during his last years. In the right bottom corner, there were the following words in ink, "L. van Beethoven's own handwriting, written on his death-bed for me. J. A. Stumpff".

The name Stumpff recurred a few times in the album, for instance on a delightful item by the German Romantic Retzsch, a delicate drawing representing an angel's head done in the manner of Schwind. Therefore, even if the album had not been in Stumpff's own possession, it obviously contained several pieces that had been owned originally by him.

For several years, I kept the Beethoven relic in my collection without giving it further attention, although I did have it fixed immediately to prevent fading. Not till after the war did I attempt to trace the origin of the piece.

Johann Andreas Stumpff was born in Thuringia, but he had lived in London since 1790, and in musical circles had earned a reputation as a harp manufacturer. He was filled with the greatest reverence for Beethoven, but not till 1824, when he travelled to Vienna, did his wish to meet Beethoven personally come true. The meeting had been prepared by a letter which the piano manufacturer Andreas Streicher had sent to Beethoven, who was then at Baden near Vienna. The letter said, "The bearer is Mr. Stumpff, an excellent German, who has been living in London for the past 34 years. The reason for his coming to Baden is to see you, much esteemed Beethoven, of whom Germany is proud."

Stumpff himself tells of his arrival in Vienna in September, 1824, and of his endeavours to contact Beethoven. He availed himself of the services of Haslinger, the publisher, who offered to accompany him to Baden. Stumpff wrote a detailed description of his visit which was used by Thayer in his well-known biography. For our investigation it is important to note that Stumpff asked Beethoven whom he considered the greatest composer. Beethoven answered at once, "Handel". Stumpff said that surely Beethoven owned the scores of Handel's main works, upon which Beethoven answered, "How should

I, a poor devil, have got them? Yes, the scores of *Messiah* and *Alexander's Feast* went through my hands".

Further records of Stumpff's relations with Beethoven date from late in 1826 and early in 1827, the year in which Beethoven died. In his memoirs, *Aus dem Schwarzschanerhaus*, Gerhard von Breuning writes, "During his [Beethoven's] illness, there arrived one morning, towards the middle of February, 1827, Handel's complete works in a lovely quarto edition as a present for him sent by the harp virtuoso Stumpff. To own them had been his desire of old, and the present had been made to fulfil this desire expressed long ago". Here Breuning seems to have been wrong. The parcel had arrived in Vienna already in December, 1826. It was Arnold's magnificent edition in 40 volumes, and Beethoven's receipt is dated 14th December, 1826. Although Beethoven was very much pleased and called the present a royal one, he does not seem, probably due to the influence of the already incipient mortal illness, as Thayer suggests, to have begun to enjoy the present until a few weeks later. This conclusion is warranted, because Beethoven wrote Stumpff a letter as late as 8th February, 1827, of which only a copy has been preserved. In this letter, he described his joy over the present and told of his illness and his precarious financial situation. At the end of the letter Beethoven says, "I beg of you to command me if I can be of service to you here. I shall do it with all my heart". This letter of Beethoven's was answered by Stumpff on 1st March, 1827, and apparently referring to Beethoven's offer he says, "I venture to request that only a few notes may be written by your dear hand, to be, as a souvenir, the supreme object of my desires".

Stumpff's letter of 1st March seems to have arrived in Vienna on 14th March.

There is extant a letter of 18th March from Beethoven to Moscheles. It is written in Anton Schindler's hand and carries Beethoven's signature. It is the last letter he signed, and contains the expression of his emotion and gratitude because of Moscheles' help in connection with the donation from the Philharmonic Society. Towards the end of the letter he says, "I shall express my gratitude particularly to Sir Smart and Mr. Stumpff in the near future". Schindler kept back this letter and despatched it only with his own, dated 24th March, which was no longer signed by Beethoven. Here Schindler informed Moscheles of the master's impending death and expressed the belief that the letter of 18th March would probably be the last to have been signed by Beethoven, "although", he continues, "he whispered to me to-day quite brokenly the words, 'write Smart, Stumpff'. Should it be possible for him to put only his name on paper, it will be done". It is true that Schindler, in his work on Beethoven, noted that this was no longer possible. We shall have to revert later to this remark.

On the same day on which Schindler wrote his letter to Moscheles, *i.e.* on 24th March, the signing of Beethoven's testament was effected; Gerhard von Breuning described it as an embarrassing procedure. It was two days before Beethoven's death, and three signatures were necessary. Breuning tells of the trouble it took to produce these signatures. Dying, Beethoven had to

be supported by pillows, and "with a wavering hand painfully he signed repeatedly his immortal name, legibly it is true, but each time forgetting one of the middle letters of his name, one time the H, another time one of the E's". Schindler himself would have liked Beethoven to put his very last signature on the score of the original *Fidelio* overture which Beethoven had given him as a present, but he did not press for the fulfilment of his wish "because of his emotion and pity". It was 5 p.m. on 24th March, 1827, when the signing of the will was completed. Immediately afterwards the last agony began.

Beethoven was doubtless most eager to fulfil Stumpff's request for an autograph souvenir. He was full of gratitude for the gift of Handel's works. On 11th April, 1827, two weeks after Beethoven's death, Schindler wrote to Moscheles and asked him to notify Stumpff that it had even been Beethoven's wish to dedicate to Stumpff one of his newest works. Nevertheless, at first glance, the extant sources seem to indicate that Stumpff's modest request for a few lines from the master's hand remained unfulfilled. Mention has already been made of Schindler's remark in his letter to Moscheles of 24th March, and this Schindler supplemented in his book to the effect that it was not possible to comply with Stumpff's wish. Here he goes even so far as to say that, since it was no longer possible to obtain Beethoven's signature, he [Schindler] transmitted Beethoven's thanks immediately following the master's death "to those two worthy men", i.e. Smart and Stumpff. Schindler's letter to Stumpff has not been preserved.

In an article entitled, "Beethoven's Relations with Birchall and Stumpff in London" (*Chrysanders Jahrbücher für Musikwissenschaft*, 1863, Vol. I), we find Schindler's statement repeated and, in addition, a quotation from a letter from Streicher to Stumpff, dated 28th March, 1827, in which Streicher says "that Beethoven was no longer in a position to carry out his intention of writing something for you". Without doubt, Streicher had obtained his information from Schindler.

However, this evidence is not conclusive. In the first place, it must be understood that Stumpff's request was for "a few notes" from Beethoven's hand, whereas Schindler's attempt to fulfil the wish of the donor of the Handel edition consisted in an effort to obtain Beethoven's signature for him. This, as he explicitly states in his book, was no longer possible. One might point out that Beethoven signed his name three times on his will on 24th March—the very day on which Schindler wrote Moscheles that Stumpff would see his wish fulfilled if it would be possible for Beethoven to put down his name—and that, therefore, he, Schindler, must have been wanting in zeal to fulfil his promise. However, this is in no way proved by these last signatures since they were produced under compulsion and by supreme effort, and their characters were hardly any longer of this world: a signature for the absent Stumpff was as little practicable as for Schindler, who was present and who equally desired it for his copy of the *Fidelio* overture.

In that era, even greater value than to-day was attached to the signature upon an autograph, and Schindler seems to have thought that the absence of the signature upon this leaf was equal to a failure on his part to perform his

task. Furthermore, it cannot be doubted that the line of music with which we are concerned must actually have appeared insignificant when one bears in mind that

- (1) it was supposed to express the reward for a "royal" present, and
- (2) the person carrying out the task of securing the autograph had himself received from Beethoven nothing less than the score of the overture to *Fidelio*.

The little sheet is the visible proof that Schindler did try to obtain an autograph for Stumpff from the dying Beethoven, not only because it had been Stumpff's wish, but also because Beethoven himself, repeatedly indeed, even after he had lost clear conscience, had expressed his desire to write to Stumpff.

The strongest support, however, is found in the following facts:

- (1) A. W. Thayer writes in Vol. V, Chapter 4, p. 481 of the Leipzig edition of his work (Breitkopf & Härtel, 1908) that after the package had arrived Beethoven's decision was revived to write a symphony for the Philharmonic Society, and that he asked for his sketches for the tenth symphony, also conversed about it with Schindler. Thayer continues that naturally nothing came of this, and that clear evidence is lacking about a line which he is alleged to have written on his death-bed.
- (2) The fate of the Handel edition which Beethoven had received from Stumpff is dealt with in the article in *Chrysanders Jahrbüchern aus dem Jahre 1863*, which has been mentioned above. Following Beethoven's death, the 40 volumes which bore Stumpff's dedication were bought by Tobias Haslinger, the Vienna publisher, and offered for sale in London. As they were not sold there, he advertised them in the *Wiener Allgemeine Musik Zeitung* for 450 florins. Mme. Meyerbeer purchased the relic and presented it to her husband.

It was by a rare and fortunate chance in the course of this inquiry that we came across a catalogue of the autograph firm of Leo Liepmannsohn, Berlin, of the year 1912, in which, among the autographs offered there is listed a letter by Johann Andreas Stumpff. This was a letter in quarto, 1 $\frac{3}{4}$ pp. long, dated October, 1844, and addressed to Meyerbeer. Among other things it contains the offer of a "dedication by Beethoven to Stumpff which the master had written on his deathbed". Stumpff must have known that the Handel edition which he had presented to Beethoven had come into Meyerbeer's possession. If, in 1844, he wanted to sell the precious souvenir, nothing could have been more *à propos* than to offer it to a musician whom he thought interested in Beethoven. Whether Meyerbeer purchased the item, we do not know, but it is not likely, since the album which was sold in London during the second World War showed indications of having been connected with Stumpff but not with Meyerbeer.

The allegation that Beethoven had put on paper a line of music on his death-bed, conclusive proof of which Thayer had said was lacking, thus appears to be confirmed. Decades after Beethoven's death, the rumour had not been stayed, so that Thayer thought it necessary to incorporate it in his book. In looking at this line of musical notes, one can not but feel reverence and emotion. The bars give the impression of a vision emerged from the transcendent rather than from this world. Written in two-four time, they seem to

reflect thoughts of an adagio and, despite their fleeting and restless character, to express a peaceful melody. Applying earthly methods, it will most likely never be possible to ascertain what is represented by these few bars or what they conceal. One is tempted to think of Schindler's remark in his letter to Moscheles of 24th March, 1827, that Beethoven was concerned, during the last days of his life, with thoughts of his tenth symphony.

Now, 100 years after the autograph had been offered to Meyerbeer, it has reappeared. Henceforth it will retain its place in the history of music, which it is bound to occupy even when evaluated in the most cautious and judicious manner, as the last music which Beethoven put on paper, for a friend, before his eyes closed for ever.

Review of Music

R. Strauss. Oboe Concerto. Oboe score with separate piano reduction of original score for small Orchestra. (Boosey & Hawkes.)

Old men do strange things: very old men, very strange. *Falstaff*, written after eighty years, was a strange thing. Very strange and very wonderful; and as different, in its intimacy and subtlety, from what had gone before, as almost to be in spiritual opposition to it. This has happened again, with Strauss. There is no other point of comparison between Verdi's masterpiece and this product of Strauss' dotage. But it is enough to say that with this score Strauss too has wrought an unexpected masterpiece. He too was eighty years old when it was written and it too is a subtle and intimate work. Why it had to be a concerto for oboe, we shall perhaps never know. That it is a great instrumental work, and really great, is certain.

The tenor of this concerto is lyrical throughout; the oboe is always singing, as oboes should, and is accompanied by orchestration of great delicacy and superb craftsmanship. The form is partly new: a first movement with two clear subjects and many minor, but vital, structural components is followed by an andante built from one of those subjects and the shortest, but most vital, non-thematic component. The slow movement is a rhapsody and in it Strauss re-poses and re-solves the problem of the instrumental cadenza. That cadenza is the climax of the work; there is probably no more touching music for solo wood-wind anywhere and its effect is pointed by a sparse, inspired, accompaniment of plucked-string continuo. After this, perhaps no one again will write an instrumental cadenza for purely decorative or bravura reasons. The last movement takes what is left over of first movement matter and transforms it in a delicious fantasia.

Thus Richard Strauss, now eighty-three. It would have been so easy for historians to have perpetuated the belief that Strauss, having written no great operas since *Rosenkavalier*, died spiritually in 1911, and since then his inspiration had but flickered. But in 1945 it was lighted again and shone brilliantly on the manuscript of one work at least. Perhaps in all those years we should have been having more oboe concertos and less all-too-grand opera. Perhaps Strauss has proved again for us that nothing goes rotten so rapidly as the *kolossal*, be it art form or State form. Unlike his jackbooted countrymen, —and erstwhile patrons,—who tried to make *kolossal* the lives of ordinary humans and, happily failed, he has come again to his problems with humility. And, usually, when the great have approached music with humility, inspiration has been their reward. J. B.

178

The 18th Century Aberdeen Aestheticians

A Bicentennial Note on the Foundation of the Aberdeen Musical Society, 1748

BY

HENRY GEORGE FARMER

"The sentiments of the sages
whose wisdom we venerate".

Campbell: *The Philosophy of Rhetoric*.

GEORGE CAMPBELL (1719-96), whose words serve as a *clef* to this *tema con variazioni* on what that old divine Thomas Fuller would have called a "centenary solemnity", was the Principal of Marischal College, Aberdeen. He was one of the apostles of that famous Philosophic Society of Bon Accord which comprised many of his professorial colleagues from the University of the New Town, as well as those from King's College, the University of the Old Town. With one famous exception, Reid, this group of philosophers were also members of the Aberdeen Musical Society, which was founded in January, 1748, exactly two centuries ago. So far as philosophers are concerned there was nothing novel in this dual interest. From the days of Pythagoras, music seems to have allured such minds, not only by reason of its being thought to be "unconscious arithmetic", but inasmuch as it was considered to be, as Hegel said, the "language of the sentiments". Through the former conceit, some even sought to probe the riddle of the universe, and since all knowledge seemed to depend on sense perceptions, music, the most fleeting of the arts, appeared to hold the secret of things, as Schopenhauer believed.

Scotland had produced not a few giants among philosophers,—Hutcheson, Reid, Hamilton, Home, and Alison, who essayed to determine the *beautiful*, although they were content to assess it in relation to the arts in general rather than to music in particular. It was only in Scottish thinkers of second rank, such as Gregory, Alexander Gerard, and Beattie, and in a minor way, Campbell and Robert E. Scott, that we find philosophers who were competent to deal with music *per se* in these discussions. The reason for this was that they were all members, some performing members, of the Aberdeen Musical Society. One day each fortnight they could be found in argumentative conclave at their philosophical meeting at the New Inn or Red Lion where, in their crucibles of discussion, many an ideological theory went through the fire of criticism ere it appeared in their writings. On another day, away from metaphysics and epistemology, we see them in the concert hall at their weekly rehearsals, or even in public performance, with the violin, cello, or flute,

demanding their attention. It is here, perhaps, that one prefers to have them, deeply engrossed in Corelli or Gluck, Purcell or Arne, Handel or Geminiani, intent on precise bowing, correct phrasing, discreet interpretation, and the like, all of which so annoyed the contemporary Englishman, Captain Topham, during his visit to the north in 1774-75. He was nonplussed at the Scot when he found "so many philosophers, professors of science, and respectable characters disputing on the merits of an Italian fiddle and the preciseness of a demi-quaver". Yet Topham hit on some palpable truths. "Music alone engrosses every idea", he says of these people. "In religion a Scotchman is grave and abstracted, in politics serious and deliberate: it is in the power of harmony alone to make him an enthusiast."¹

How far our philosophers of the Aberdeen Musical Society probed the question of ultimate reality in music may not have been very deep, and even if it were, it is not our purpose to deal with it. What attracts us rather is the more practical aspect of the problems that they discussed, for they were musicians as well as philosophers; practical instrumentalists as well as theoretical observers; keen amateurs as well as deep thinkers, and because of this, what they have to say about this art has more than passing interest. Yet it is only in John Gregory, James Beattie, and Alexander Gerard that we find special attention devoted to music in their books, although some of the others found the subject useful on occasions to illustrate their arguments. All of our Scottish musico-philosophers were volitionists, and were extremely scared at the doctrines of Hume and the determinists or, as they called them, the necessarians. For example, Robert E. Scott, of King's College, where he held the Chair of Philosophy, found that the musician could be used as a simile. In his *Physical and Metaphysical Science* (1810) he assigns to the necessarians the opinion that the wishes or intentions of the agents are the efficient causes of the actions and, in reply says: "How absurd would it be thought to say, when a bungling musician grates our ears with his discords, that 'the love of harmony is the efficient cause of the jarring sounds, and necessarily produced them'." One must agree with the Professor, even though we may fail to find any necessarian who held such views. Another of the group, George Campbell, already mentioned, is of passing interest because one observes how he is intrigued by the technical vocabulary of music in his philosophical writings. In his *Philosophy of Rhetoric* (1776), where he treats of the nature and foundation of eloquence, he urges the avoidance of "an offensive *dissonance*" in a speech which, by hurting the ear, abstracts the attention from the subject.² Again, in his section on perspicuity, he shows how, in the position of the adjective, one may "best suit the *harmony* of the sentence".³ The old Principal was still, spiritually, in the Concert Hall off Huxters Row, when he penned such lines. One other glimpse of him, this time in the realm of aesthetics, is sufficiently attractive, because it reveals that he was either totally oblivious of, or quite indifferent to, Burke's theorem

¹ *Letters from Edinburgh*.

² *Philosophy of Rhetoric* (1823), p. 118.

³ p. 237.

(1756) of the distinction between the *sublime* and the *beautiful*. Campbell says:⁴

"The *sublime* raises admiration by addressing the passions. Admiration in this sense, denotes an internal taste: a pleasurable sensation arising out of the perception of what is great and stupendous in its kind. Admiration . . . may be classed among those original feelings, which rank with a taste for beauty, an ear for music, or our moral sentiments."

According to this, an "ear for music" is an internal taste, which is aroused by the *sublime*! One is tempted to unravel this problem, but we must keep to more practical issues. Indeed, the above passage was only introduced because Campbell was a musician whose angle of vision was different from that of the non-musician in questions of aesthetics.

An extremely practical writer on the subject, despite his ideological bent, was John Gregory (1724-73), the Professor of Philosophy at King's College (1746-49), although later he held Chairs of Medicine. As the real founder of the Aberdeen Musical Society he became its guiding spirit, playing both violin and cello at its concerts, and this practical experience, plus a good theoretical knowledge of music, was invaluable to the author of *A Comparative View of the State and Faculties of Man* (1765), which contains a very thoughtful discussion (section iii) on music. Whilst he was a man of superb character and universally admired,⁵ he seems to have considered himself a Solomon come to judgment in music, and held the view that this art, as with painting, sculpture, and architecture, had been "left in the hands of ignorant artists unassisted by philosophy". This he sought to remedy, and said:⁶

"It is the business of philosophy to analyse and ascertain the principles of every art where taste is concerned; but this does not require a philosopher to be a master of the executive part of the arts, or to be an inventor in them. His business is to direct the exertions of genius in such a manner that its productions may attain to the utmost possible perfection."

In this equanimity he was at one with Wagner. Nor did he stop at composers or other creators. He saw that the interpretation of great music was ineffectual "owing to its being in the hands of practical musicians, and not under the direction of taste and philosophy".

There is, of course, much to be said Platonically for his opinions:⁷

"In order to give music any extensive influence over the mind, the composer and performer must understand well the human heart, the various associations of the passions, and the natural transitions from one to another, so as they may be able to command them, in consequence of their skill in musical expression."

Whether such a philosophy could ever find acceptance in St. Paul's "earthy" sphere is extremely unlikely. In the more practical, domestic realm, he

⁴ pp. 3-4.

⁵ Beattie's *Minstrel*, final stanza.

⁶ *The State and Faculty of Man* (1788 edit.), pp. 134-5.

⁷ pp. 138-9.

offers some suggestions that are quite apt as to what should be aimed at by musicians in a concerted performance:⁸

"They must all understand the stile and design of the composition, and be able to make the responses in the fugue with proper spirit. Every one must know how to carry on the subject with the proper expression, when it is his turn to lead; and, when he falls into an auxiliary part, he must know how to conduct his accompaniment in such a manner as to give an additional force to the leading subject."

It is all most judicious advice. Like Shakespeare, his eye and ear escaped nothing, as this shows:⁹

"Besides the objections that lie against all complex music with respect to its composition, there are others arising from the great difficulty of its execution. It is not easy to preserve a number of instruments, playing together, in tune. Stringed instruments are falling, while wind instruments naturally rise in their tone during the performance."

On the question of the reality of music, Gregory held a view that is worth repeating. Just as the Scholastics of old took the view that ideas were not due to the external object, but that they were already in the mind, so Gregory believed that music was already in the soul. He says:¹⁰

"Nature independently of custom has connected certain sounds or tones with certain feelings of the mind. Measure and proportion in sounds have likewise their foundation in Nature. Thus certain tones are naturally adapted to solemn, plaintive, and mournful subjects, and the movement is slow; others are expressive of the joyous and elevating, and the movement is quick."

It would appear therefore that, to Gregory, the appeal of music is absolute and not relative. Perhaps he envisaged an inherited emotional musical memory in man.

His opinions on Scottish music were not unlike those of Beattie. He had a profound admiration for the old national melodies and considered them something *sui generis*, "different from every other in Europe".¹¹

"There is," he continues, "a peculiarity in the stile of the Scotch melody, which foreigners, even some of great knowledge in music, who resided long in Scotland, have often attempted to imitate, but never with success."

Yet in his day he had fears that the "auld sangs" would fall into neglect, and that the "tyranny of fashion" and the "effects of that vanity" would contribute to their eventual disappearance. His apprehensions were groundless. He did observe, however, what Dr. Vaughan Williams still sees in Britain, that "snobbery" of some of the people in their inordinate patronage of foreign music and musicians.¹²

"The general admiration pretended to be given to foreign music in Britain, is in general despicable affectation. . . . Yet vanity prevails so much over the sense of pleasure itself, that the Italian opera is, in England, more frequented by people of rank, than any other public diversion; and, to avoid the imputation of want of taste, they condemn themselves to some hours of painful attendance on it every week, and pretend to talk of it in raptures, to which their hearts will ever remain strangers."

Gregory's contribution to this subject has a fairly wide *gamut* but we have no space for more than his *coda*.¹³

⁸ p. 176.

¹² pp. 159-61.

⁹ p. 176.

¹³ p. 203.

¹⁰ p. 142.

¹¹ p. 156.

"It cannot be expected, that either music, or any of the fine arts, will ever be cultivated in such a manner as to make them useful and subservient to life, till a natural union be restored which so happily subsisted between them and philosophy in ancient days: when philosophy not only gave to the world the most accomplished generals and statesmen, but presided with the greatest lustre and dignity over rhetoric, poetry, music, and all the elegant arts that polish and adorn mankind."

Gregory's Platonic dream may come true in the very distant future, but, in the meantime, one can only recall the lines in Plutarch. Eudaemonides heard a philosopher say that only a wise man can be a good general. "It is a wonderful speech", he said, "but the speaker never heard the sound of trumpets."

Gregory's friend and co-worker, both in the Philosophical Society and the Musical Society, was James Beattie (1735-1803), the Professor of Philosophy at Marischal College, best known for his poem *The Minstrel*, and whose *Hermit Giordani* set to music (ca. 1780). He was practically self-taught in music, save for a few lessons on the violin from a school friend. During his university student days (1749-53) "music was his only relaxation". His biographer, Sir William Forbes, tells us of his talents in this direction:¹⁴

"He loved all kinds of good music, but especially that of the old school, and the simple but enchanting melodies of our own country. His favourite masters were Corelli, Handel, Purcell, Pergolesi, Geminiani, Avison, Jackson."

With his cello, he was a regular attendant at the Musical Society and, with Gregory, one of its most prominent supporters. In his diaries and letters one finds a note here and there regarding music, as at St. Paul's in London (1773) and at the Handel Festival, although he managed to get the names of Fischer (oboeist) and Eischner (bassoonist) wrongly. In 1775, he heard *La buona figli(u)ola*, which annoyed him. He thought it "a ridicule of poetry and music contemptible in the lowest degree, the music bad". We read of him at Gordon Castle playing trios (1777), and singing Jackson's songs (1778). "He not only understood the theory of Music", says Forbes, "but he occasionally amused himself by composing bases and second parts to some of his favourite airs."¹⁵

His writings on music are to be found in his tract *On the Improvement of Psalmody in Scotland* (1778), *Essays on Poetry and Music* (1776), and *Dissertations Moral and Critical*. The first is of little general import, but one passage is too delicious to be missed. In singing the psalms, the bad rendering of which had created such pother, he openly tells the congregations that "it is not necessary that every Christian should join in". Indeed, he went further and said: "I would earnestly entreat those who sing ill, not to sing at all, at least in the church."¹⁶ Of greater import was the *Dissertations*. In this we see him taking the diametrical opposite view to Gregory when he says:¹⁷

"None but a painter is a competent judge in painting: no person who has never composed in prose or verse, can be an exceptional critic in language: and he who is truly a musical connoisseur must have practised as a musician, and studied the laws of harmony."

¹⁴ *An Account of the Life and Writings of James Beattie* (1806), ii, 339.

¹⁵ Sir William Forbes, *loc. cit.*

¹⁶ *A Letter . . . on the Improvement of Psalmody in Scotland* (1829), p. 27.

¹⁷ p. 180. Cf. Gerard's opinion (*Essay on Genius*, 1774) that "a person may compose in music who cannot perform".

He was, like Gregory, a believer in simplicity in all things:¹⁸

"In elegance of almost every sort, of manners, of language, of musick, of architecture, of attitude, and of drapery, simplicity is indispensable."

A sense of beauty had not been gifted to all mankind, since "some have no sense of harmony or modulation, either in language or musick".¹⁹ Yet it is in his *Essays on Poetry and Music* that Beattie reveals himself at his best, and even Ernest Newman thought it "a very intelligent essay", although that was a long time ago.²⁰ He is rather more brilliant where he discusses (Chapter VI) the much debated question of his day: "Is Music an Imitative Art?" and criticizes the theory of nature imitation "with some acuteness". Beattie had no doubt whatever that "music is *not* an imitative art". As he contends: "Sounds in themselves can imitate nothing directly but sounds, nor in their motions any thing but motions." He continues:²¹

"When I am asked, 'What part of nature is imitated in any good picture or poem', I find that I can give a definite answer: whereas, when I am asked, 'What part of nature is imitated in Handel's *Water-music*, for instance, or in Corelli's *eighth concerto* . . . ' I find I can give no definite answer. . . . I have heard that the *Pastorale* in the eighth of Corelli's *Concertos* . . . was intended for an imitation of the song of angels hovering above the fields of Bethlehem, and gradually soaring up to heaven. The music, however, is not such as would of itself convey this idea: and, even with the help of the commentary, it requires a lively fancy to connect the various movements and melodies of the piece with the motions and evolutions of the heavenly host; as sometimes flying off, and sometimes returning; singing sometimes in one quarter of the sky, and sometimes in another; now in one or two parts, and now in full chorus."

This is rather a lengthy extract, and the point is rather trivial, but I give it because, with all Beattie's seeming seriousness, one strongly suspects the humorist. That reference to *discantus* in the year A.D.I., must have been deliberately penned by him in fun. Yet one must remember that his friend George Campbell wrote a *Dissertation on Miracles* in which he argued that there was evidence from testimony as well as evidence from experience. Of course, there are those who believe, as did Robert Fludd (1574-1637), that celestial music is quite unlike the terrestrial. In any case, the ludicrous always tickled Beattie's fancy. One recalls how, when dealing with what often passes for the "imitation of nature", he displays a risible line. "The movement of a dance", he says, "may be imitated, or the stately pace of an embattled legion; but the hobble of a trotting horse would be intolerable."²² Alas, he never lived to hear Raff's *Lenore* symphony, or Saint-Saëns' *Danse Macabre*. Indeed, how amusing is his complaint that "some people would think a song faulty, if the word *heaven* was set to what we call a *low* note, or the word *hell* to a *high* one".²³

In the section "How are the Pleasures we Derive from Music to be accounted for?" he is sometimes extremely irritating, especially in the case of a *non sequitur*. Although a convinced "associationalist" when explaining

¹⁸ p. 116.

¹⁹ p. 173.

²⁰ *Gluck and the Opera* (1895), p. 273.

²¹ *Essays* (1779 edit.), pp. 120-1.

²² p. 123.

²³ p. 124.

how music affects us, on other occasions he seems to have one foot in the opposite camp, in an unsteady pose to be in agreement with Gregory. Here is a case in point:²⁴

"Does not part of the pleasure, both of melody and of harmony, arise from the very nature of the notes that compose it? Certain inarticulate sounds, especially when continued, produce very pleasing effects on the mind. They seem to withdraw the attention from the more tumultuous concerns of life, and, without agitating the soul, to pour gradually upon it a train of softer ideas, that sometimes lull and soothe the faculties, and sometimes quicken sensibility; and stimulate the imagination. Nor is it absurd to suppose, that the human body may be mechanically affected by them."

Yet, on another occasion, he will argue that "all this is the effect of habit",²⁵ or again,²⁶ that "certain tunes . . . which having been always connected with certain actions, do, merely from the power of habit, dispose men to those actions".

His final section deals with "Conjectures on some Peculiarities of National Music". In this he attempts to demonstrate that the difference between Highland and Lowland music was a question of orography: he says that the "long tracts of mountainous desert, covered with a dark heath, and often obscured by misty weather", as in the Highlands, have produced a music in which "the wildest irregularity appears in its composition: the expression is warlike and melancholy, and approaches to the terrible". On the contrary, the Lowlands, with their "smooth and lofty hills covered with verdure; clear streams winding through long and beautiful vallies; trees . . . crowding into little groves", have produced songs "sweetly and powerfully expressive of love and tenderness, and other emotions suited to the tranquility of pastoral life".²⁷ So confirmed was Beattie in this belief that he asserts that "the airs of Felton are so uniformly mournful, that I cannot suppose him to have been a merry, or even a cheerful man".²⁸ He probably did not know that both Molière and Voltaire were victims to melancholia.

Ultimately, Beattie was not too sure of his ground and confessed that:²⁹

"Musical sounds are *not* the signs of ideas . . . so that I am at a loss to conceive how it should happen, that a musician, overwhelmed with sorrow, for example, should put together a series of notes, whose expression is contrary to that of another series of notes which he had put together when elevated with joy."

Yet why should this be inexplicable? Has he not himself told us about those who would object to a *high* note for *hell* or a *low* note for *heaven*?

The last Beattie extract that is proposed, concerns the *auld sangs*, of which he was, like Gregory, passionately fond. Like Gregory (*cf.*) he thought that they had something about them that was unapproachable:³⁰

"Though the style of the old Scotch melody has been well imitated by Mr. Oswald³¹ and some other natives, I do not find that any foreigner has ever caught the true spirit of it. Geminiani, a great and original genius in this art, and a professed admirer

²⁴ p. 138.

²⁵ p. 167.

²⁶ p. 148.

²⁷ p. 167.

²⁸ p. 149.

²⁹ p. 175.

²⁷ pp. 173-4.

³¹ James Oswald (1711-69) was one of Scotland's best known contemporary composers. See my *History of Music in Scotland* (1947), pp. 332-4.

of the Scotch songs (some of which he published with accompaniments), used to say, that he had blotted many a quire of paper to no purpose, in attempting to compose a second strain to that fine little air which is known in Scotland by the name of *The Broom of Cowdenknobs*."

This idle fancy is what Carlyle would have called the "pathetic fallacy", and I only quote the passage so as to link it up with a similar opinion by Gregory, and because the Geminiani episode is worthy of iteration.

The last of the Aberdeen musico-philosophers is Alexander Gerard (d. 1795), who was Professor of Philosophy at Marischal College (1750) and later Professor of Divinity at King's College (1771). He was another stalwart of the Musical Society as well as the Philosophical Society, and the author of a very readable book entitled *An Essay on Taste* (1758), in which he deals (section V) with "The Sense or Taste of Harmony". His treatment of the subject in general does not reach the excellence of that of his confrères, although in one instance he strikes an original note:³²

"Whenever our pleasure arises from a succession of sounds, it is a perception of a complicated nature; made up of a *sensation* of the present sound or note, and an *idea* or remembrance of the foregoing, which, by their mixture and concurrence, produce such a mysterious delight, as neither could have produced alone. It is often heightened, likewise, by an *anticipation* of the succeeding notes. Hence it proceeds in part that we are in general best pleased with pieces of music which we are acquainted with; our understanding them more thoroughly counterbalances the power of novelty."

Gerard recognized that appreciative aesthetic emotions arise in music from precisely the same causes as in the other arts, very much as did Hutcheson, because of "uniformity in variety". He says:³³

"It is observable, that the proper and pleasing disposition of sounds in melody bears a great resemblance, in its principles, to that arrangement of parts which constitutes the beauty of forms. It is a succession of notes, bearing one to another a regular *proportion* in time; so varied in their lengths and intervals, as to relieve satiety and tediousness; and at the same time so far *uniform*, that the transitions are all in themselves agreeable, such as are taken in by the ear with ease, and are subordinated to the key which governs the whole."

"The same principles are not less obvious in *harmony*; the superior delight of which springs from no other cause, but its possessing some of these qualities in greater perfection."

With Gerard, we close our excerpts from the writings of the philosophers of the Aberdeen Musical Society, a foundation which not only led them to become more intimately acquainted with the practical art, but enabled them to confirm with greater confidence at least one ideological conviction, that music is the one art which, by some "natural fitness of sound", as Gerard says:³⁴

"settles into calm serenity, melts into tenderness or pity, sinks into sorrow, soothes into melancholy, agitates with terror, elevates with joy, excites to courage, or enraptures with devotion; and thus inexpressibly delights the soul".

³² p. 58.

³³ p. 59.

³⁴ p. 61.

Concerts

WIGMORE HALL

ELISABETH SCHWARZKOPF'S RECITAL: 2ND MAY

THE Wigmore Hall was full and many people were turned away from what proved to be one of the most remarkable recitals for many years. Remarkable for the intelligence and musicianship of Elisabeth Schwarzkopf and Gerald Moore, for the very enterprising choice of programme and for the rapt attention of an audience which understood that it was privileged to listen to fine music sung and played as it should be. Most outstanding were the performances of *Bist Du bei Mir*, as an example of limpid cantabile singing, and the dramatic intensity of Schubert's "Vedi quanto adoro" (*Didone*); but with the exception of Mozart's rather feeble and hackneyed *Alleluia* in which Gerald Moore suddenly indulged in an unexpected and Schönbergian accompaniment, the standard of the whole programme reminded us of better days before the war when integrity in the practice of music was found more readily than is the case to-day.

The rest of the programme consisted of *The Blessed Virgin's Expostulation*, a group of six Schubert songs and two groups of Hugo Wolf. G. N. S.

THE LONDON SYMPHONY ORCHESTRA: BEETHOVEN CONCERT

CONDUCTED BY CHARLES BRILL: 3RD MAY, 1948 (WINTER GARDEN THEATRE)

A CURIOUS and fascinating programme—the *Egmont* music, the *Battle* Symphony, and the violin Concerto arranged by the composer as a pianoforte concerto; those who organised it are to be congratulated on their enterprise. Altogether it satisfied the curiosity, though not the appetite. The *Egmont* music is, of course, unsuitable for concert performance and it would have been better to have had excerpts which made a more satisfactory group. Mr. Brill served it out with an almost museumly regard for completeness, eight of the nine numbers being heard (No. 8 being obviously impracticable, having intimate connection with the dialogue of the play). This anxiety to let the audience hear the whole resulted in some odd effects; no musician, surely, could be happy listening to that of the end of No. 2 (on the dominant of A) followed at once by No. 3 (in E flat major) or of *Clärchen's Tod* (in D minor) springing without a pause from the end of No. 6 (on the dominant of E flat). Some of the pieces are not complete in themselves. Emelie Hooke sang the two noble songs (which should be heard more often) very finely.

The *Battle of Vittoria* should have been an uproar, but became rather a damp squib. Apart from the fact that the orchestra was not nearly hefty enough, the conductor did not drive them sufficiently; like all vulgar music, this work should be played in the appropriate style. The tremendous row we had anticipated with so much avidity still remains imaginary rather than remembered. The work itself, though grotesque, is by no means as contemptible as it has been painted; it contains one of Beethoven's funniest *codas*, in which a fragment of *God Save the King* is tumbled and pummelled into an almost desperate self-repetition at high speed, becoming a thoroughly characteristic Beethoven *coda* figure in the process. And there is little that is half so funny as the sound of the battered French army (for he WAS a jolly good fellow) staggering from the field in F sharp minor. The work is worth a really stunning performance. Why not give it full blast on the last night of the Proms?

It was fascinating to hear the piano version of the violin Concerto, played neatly and alertly by Ilona Kabos. This, too, has been widely maligned, though some of its passages show new and very beautiful aspects of the music. Where it suffers sadly as a piano concerto is in the fact that the entire melodic interest of the solo part lies under the right hand, since the fiddle cannot go below its G string. Had Beethoven been really anxious to make a true piano concerto out of the work, he would have rewritten the whole solo

part (and consequently the orchestral part also), so that the left hand, as is natural, would be as important as the right. As it stands, the piano is restricted almost all the time to a slavish doubling of the orchestral bass. Comparison with the genuine piano concertos will make this point quite clear. In a balanced work of art it is impossible to alter one thing without altering another, and had Beethoven written a real pianoforte concerto on this subject matter, he would have found that it and the violin work had only their point of departure in common. The *cantabile* of the violin is sadly missed here, making quicker *tempi* unfortunately necessary; the slow movement naturally suffered most. But it was good to play the arrangement, for the experience of listening to it was most refreshing. The concert ended with a less than comfortable performance of the *Leonora No. 3* overture. If Mr. Brill were to adopt a more dictatorial aspect the results would no doubt be more fiery, for he conducts with good sense and taste: he could, however, assert himself much more without intruding upon the audience.

R. S.

CHELSEA SYMPHONY ORCHESTRA

CHELSEA TOWN HALL, 18TH MAY

First English performance of Bruckner's 7th Symphony (*Urfassung*)

Conductor: NORMAN DEL MAR

Teach thy tongue to say, "I do not know".—The Talmud.

THIS concert incited our fiery colleague on *The Times* to draw attention, in two successive articles,^{1,2} to the fact that he didn't want to draw attention to Bruckner. Why this selfless application to, for him, uninteresting stuff? In the last resort, uneasy conscience, we hope. For "Our Music Critic's" insight into Bruckner's work is not exactly searching. "Bruckner may be described as a Wagnerian operating in the sphere of symphony. . . ."³ Our respected senior colleague evidently had a look at Bruckner's biography instead of having another look at his music. As Prof. Auer rightly says: "Bruckners Verhältnis zu Wagner ist ein rein diametrales, das den Zeitgenossen lediglich durch die zeitgebundenen Ausdrucksmittel verdeckt schien".⁴ Similarly Einstein: ". . . he had almost as little in common with Wagner . . . as he had with . . . Brahms".⁵ In his most recent piece,⁶ Mr. Howes compares Bruckner with Stanford. My knowledge of Stanford is not exactly searching, wherefore I shan't go into this comparison. But when Mr. Howes gets slick at the expense of a great composer—"Bruckner in his Seventh Symphony says everything five times and says it with tubas. . . ."⁷—one has to ask: Does this do justice to Bruckner's handling of the principle of repetition? Has Mr. Howes ever followed, say, the present Adagio's principal theme on its journey through the movement?⁸

Nothing is easier (and little more futile) than to point to the faults of a great master. Schaab and Gál say everything there is to say about Bruckner's defects when they speak of his "oft rührenden Hilflosigkeit gegenüber Problemen des Überganges oder der Durchführungstechnik".⁷ But what about, for instance, "the unquestionable nobility of his themes, and the great beauty of their setting?"⁸ Franz Schreker (1878-1934) even went so far as to suggest that it was the depth of Bruckner's themes that made you realize how banal Mahler's were.⁹

¹ "Chelsea Orchestra: A Bruckner Symphony," *The Times*, 19th May, 1948.

² "Bruckner's Music: A Dying Tradition," *The Times*, 21st May, 1948.

³ Howes, F., *Full Orchestra*, London, 1946, p. 121.

⁴ Auer, M., "Anton Bruckners musikgeschichtliche Stellung," *Wiener Zeitung*, 17th October, 1946.

⁵ Einstein, A., *Music in the Romantic Era*, London, 1947, p. 155.

⁶ Cf. here Orel, A., *Anton Bruckner*, Vienna, 1925, Vol. I, p. 89.

⁷ Kurt-Schaab, O., and Gál, H., *Musikgeschichte von der Antike bis zur Gegenwart*, Vienna-Leipzig, 1935, p. 240.

⁸ Unsigned programme note to the present concert—doubtless by Norman Del Mar.

⁹ Oral communication to my mother.

In his capacity as private ethnologist, Mr. Howes has found out that "the Viennese have more time than we have",² which of course is why the poor darlings like Bruckner. I readily concede that if (to take a particularly glaring example), after the ridiculous coda of the Quintet's first movement, you get up and out, you might as well have stayed out. For it is only when you come to the third movement—an Adagio whose peroration parallels the present Adagio's—that you realize Bruckner's profundity. Yes, when you think of Bruckner you always think of slow movements, "slow" as even the quick ones are.^{3,4} In this connection I find it interesting to note that Bruckner avails himself in the first movement (bar 12f.) of the present symphony, of the typical slow-movement-motif which we find in bar 13f. of the Andante introduction to Schumann's A minor Quartet.

Mr. Howes and his consorts are begging the question if they persuade people not to be interested in Bruckner's "over-long" symphonies, and then triumphantly tell us that there is no market for Bruckner in this busy country. The story goes that a young musician complained to Bruckner that his symphonies were too long. The composer's reply must be given in the original dialect: "Z'lang? Viechskerl, Se san z'kurz!" ("Too long? You are too short, you ass"!).

Mr. Norman Del Mar must be thanked for his enterprise, and for doing the orchestra's best. H. K.

THE B.B.C. SYMPHONY ORCHESTRA

VICTOR DE SABATA: 19TH MAY, 1948

THE impact of Sabata on the B.B.C. Orchestra was a matter for variable conjecture. The only previous experience of this was a broadcast of an appalling, barbarously frenzied and inaccurate assault on the G minor Symphony; that, together with a few flamboyant flayings of Beethoven with the L.P.O. made one apprehensive. On the other hand there has since been a beautiful recorded performance of the *Pastoral* Symphony by the Augusteo Orchestra under this conductor, playing of the utmost refinement and power, handled exquisitely with very few (and very slight) traces of exaggeration; other performances with acclimatised artists have also produced wonderful results, notably the thrilling orchestral playing in the broadcast of *Otello*, relayed from Milan. That a musician can produce first-rate interpretations of works so disparate as Beethoven's Sixth and Verdi's *Otello* is evidence of remarkable powers.

The programme started (that is the correct word) with the *William Tell* overture, played with a gusto that I have heard surpassed but once, and that by the Royal Philharmonic under Beecham at their first concert. Beecham's effort was distinguished from Sabata's by the fact that he never once relinquished the rhythm, while the Italian, furiously excited in *crescendi* and at climaxes, dropped some of his vitality in the soft parts of the quick movement. This tendency to conduct in spasms is one of the most salient habits of Sabata; it becomes disastrous, for instance, in his recording of the *Eroica* Symphony with the L.P.O. But there can be no doubt that the B.B.C. men were made to sweat in grand style during this performance which at its best achieved great brilliance. The *Pastoral* Symphony was less satisfactory, for the comparison with the Augusteo Orchestra became all too obvious. The B.B.C. wood-wind was unhappily sour in tone and intonation, the clarinet being chief offender, while the brass was unpleasantly coarse during the storm. Perhaps the most obvious difference between British and continental styles of orchestral playing lies in their respective attitudes to this question of tone. Continental players cultivate beautiful tone for its own sake; they can, at their best, sustain it richly. Compare, for instance, the massive body of sound produced by the wood-wind groups of the Concertgebouw or Vienna Philharmonic orchestras with the effect produced by the haphazard "individualist" technique in this country, a technique which has been described with marvellous unconscious humour by a member of the L.P.O. as a "general purpose style". Such was the drab style in which several of the Mahler symphonies were recently construed by the B.B.C. In this particular performance the lack of body and tone in the wood-wind and middle and lower strings was felt most

acutely in the storm, for when the heavy brass and drums entered at the top of a *crescendo* the effect was absolutely out of proportion to its context; the rest of the band had not nearly enough power to prepare properly for such a big noise. This is the reason for much of the harshness of English brass sections, which lack adequate support in *tutti* passages. Sabata's eccentric beats produced some early entries in the slow movement: this was at least a sign that the orchestra was alert—far too many such inaccuracies are normally latenesses. But the *andante* was given thereby an unnatural restlessness.

The Berlioz *Fantastic Symphony* was played with a high degree of nervous energy, but the inability of the orchestra to produce finely proportioned volume relationships was again clear. Consequently much that should have been grand and sonorous was merely noisy; this was especially noticeable in the last two movements, where the conductor's choreography reached new heights. It may well be that one day an orchestral player will find the courage to return some of Victor de Sabata's grimaces, which in the "March to the Scaffold" were truly diabolical. On the following evening there was a relayed performance of this Symphony from Amsterdam, by the Concertgebouw Orchestra under that master of Berlioz, Pierre Monteux. Fortunately for our own orchestra, a technical hitch curtailed the broadcast, but the first two movements revealed that had a complete comparison been possible there could have been no doubt about its result. The Amsterdam players supply in generous measure all the qualities that have been lacking here for so long. With regard to Sabata, as to all outstanding personalities, one must keep an open mind, hoping that he may be able to bring the Augusteo Orchestra to London, so that he can show us his powers under circumstances that are favourable to him.

MORLEY COLLEGE CONCERTS SOCIETY

CENTRAL HALL, 21ST MAY

First London performance of Monteverdi's *L'Incoronazione di Poppea* (edited by Hans F. Redlich).

HAVING missed the broadcast of this work, I should nevertheless be prepared to assert that it made a greater impression than was possible in the unsympathetic conditions of concert performance. The difficult acoustics and chastening religious atmosphere of the Central Hall, coupled with the oratorio-like presentation of the music, its delightfully amoral plot read with almost legalistic solemnity, made it necessary for the listener to exert his powers of concentration to the full. In a broadcast, where acoustical problems are solved, many operas are successful because one can close one's eyes and supply mentally a stage setting that may in some cases be more convincing than a real one. But even with closed eyes it is impossible to escape the hollow cavity of that building, exceeded only in such problems by one other infinitely greater horror.

No physical difficulties, however, could conceal the beauty and generosity of the music, which was performed with great sensitiveness by a gifted group of singers, of whom Esther Darlington (an all too short appearance as Pallas), Max Meili (Nerone), Theo Hermann (Seneca), Alfred Deller (Ottone) and Eric Greene (several lesser characters) were outstanding. Eugenia Zarewska's singing seemed too lush for this music, and her portrayal of the frustrated Ottavia, despite the fine voice, would have inspired more sympathy had it been less aggressively vibrant. The acoustics were not kind to Miss Field-Hyde, who, so far as one could tell, gave a thoroughly musical account of Poppea herself. It would indeed have been exciting to hear the work with an orchestra of viols instead of the less penetrating and (in this music) less expressive members of the violin family. The string *vibrato* (a comparatively modern habit) should be completely banned in such performances as this, and the effort to do without it would teach many of our orchestral musicians a great deal about phrasing and the sustaining and controlling of fine tone. Without *vibrato* the tone is bare and a little piercing and would be found to offset what modern ears have mistakenly come to regard as an almost too uniform smoothness in sixteenth and early seventeenth century music. This performance was most efficiently handled by Walter Goehr, who never once intervened between music and audience.

Of the opera itself, much could be written, though but a few points can be mentioned here. Monteverdi could have taught much about the sheer strategy of opera-writing to many later composers who have since succeeded better with the public: one of his chief virtues in this work is his unfailing care for the clarity of the text and consequently the plot. It was, for instance, noticeable that he makes clear distinction between the conversation and the duet, a distinction that is rarely observed. When the plot demands that the words should be audible, singers are not allowed to sound together, but always made to alternate. Thus the love "duet" in Act I between Poppea and Nerone is not in the musical sense a duet, because it is necessary that the audience should be left in no doubt that the two are planning the death of Seneca. But in Act II there are two genuine duets that can afford to be verbally unintelligible: one is an entirely irrelevant flirtation between two servants, coming as a necessary relief after the death of Seneca and, incidentally, as the perfect comment on the amorality of the plot. The other duet, which forms a companion piece, is a drunken orgy between Nerone and Lucano, celebrating the elimination of Seneca (this was superbly characterized by Max Meili and Eric Greene, who achieved the almost impossible feat of making the audience laugh by means of skilful phrasing rather than by any outward mannerisms). In the whole opera there are (if memory plays no tricks) but four such real duets, and they all occur in places where any obscuring of the text can have no bad effect. The other two instances occur in the last act, both being between Poppea and Nerone, who are expressing their joys and hopes after their cause has triumphed, when there is no longer any need for the audience to hold fast to a verbal thread. Also notable was the sparing use of the chorus, which gave magnificent dignity and drama to the death of Seneca with music of profoundly impressive originality. The use of string *tremolandi* when the Goddess of Love intervenes to save Poppea also struck home forcibly as a stroke of genius. Last of all, immense credit is due to Dr. Redlich, whose sensitive scholarship made the performance possible. The work, even in some shortened form, should be recorded, so that its worth can be fully appreciated at leisure: it would undoubtedly be effective if it were simply and unaffectedly staged.

R. S.

THE I.S.C.M. FESTIVAL - 1948

ONE of the most remarkable features of the 22nd Festival of the International Society for Contemporary Music, which was held at Amsterdam in June, was the size of the audiences that packed the Concertgebouw throughout the week. I wish it could honestly be said that the commendable enthusiasm, or, to put it at its lowest, curiosity and interest shown by the public was anything like adequately rewarded by the actual quality of the fare provided by the organizers of the Festival. A great deal of the music played seemed not only meaningless but even quite un-contemporary. Fifteen countries were represented in the programmes by composers whose names, with a few notable exceptions, are more or less unknown outside those circles in which contemporary music is spelt with a capital C. And some of the best music, be it said, came from the least-known composers; this was, to some extent, the festival of the dark horse. This is, of course, as it should be and a sign that the Society is working along the right lines, one of its avowed objects being to reveal new talent. Nevertheless, judging from what we heard at Amsterdam, this is a commodity that would seem to be, as they say in the Ministries, in short supply. There was, in fact, nothing that could be called outstanding; but here and there there were bright spots. For instance, the *Concerto for Orchestra* by the comparatively dark horse, Raymond Chevreuille of Belgium. Authoritatively directed by his compatriot, André Souris, this Concerto had clarity and abundant vitality, and the great merit of being really well written and brilliantly scored. Not great music perhaps, but essentially the work of a very gifted musician. There were things, too, to admire in Hans Henkemans' *Sonata for Two Pianos*. This was one of the best Dutch works, but Rudolf Escher's "*Musique pour l'Esprit en Deuil*", inspired by the war and scored for a very large orchestra (which I unfortunately was unable to hear), was said to be impressive.

Among the slighter works, mention should be made of one by the Australian composer, Peggy Glanville-Hicks, a *Concertino da Camera* for flute, clarinet, bassoon and piano which pleased by the freshness of its invention and clean, crisp texture. It was admirably played by members of the Amsterdam Chamber Music Society. Another work for a wind ensemble, a *Quintet* by the Dane, Finn Hoffding, was agreeable in the same kind of way. But perhaps the best of all the chamber music works was a song-cycle by the Spaniard, Julian Bautista—*Catro Poemas Galegos*—which was admirably sung, in the original Galician *patois* of the text, by Janet Fraser. This was music: Spanish in feeling and style, with an atmosphere of mediaevalism skilfully suggested by means of a combination of accompanying instruments—harp, viola, cello, flute, oboe and clarinet—which gave to the settings a peculiar distinction and exactly the right "colour" to match the popular and legendary character of the words.

Very little of the music heard was conspicuously "modern" in the style usually associated with the I.S.C.M. in pre-war years. Among the exceptions were Artur Malawski's *Symphonic Etudes* for Piano and orchestra and Andrzej Panufnik's *Lullaby for 29 Strings and two Harps*. Curiously enough, both these composers are Poles. The Lullaby was the only work exemplifying the use of quarter-tones, but only in an incidental and discreet fashion as a "colour" element in the accompaniment to a folk-type melody, the whole thing being very ingeniously contrived. *The Symphonic Etudes*, although somewhat aggressively strident in parts, showed some imagination, and certainly provided the soloist with a virtuoso part bristling with all kinds of novel pianistic effects. They seemed to be atonal, but not rigorously "twelve-note"; indeed, the absence of any music of this type was perhaps one of the surprises of the Festival. True, the only British composers represented at Amsterdam are reputed to belong to this school; but neither Elisabeth Lutyens' *Horn Concerto* nor Humphrey Searle's "*Put away the Flutes*" for tenor, flute, oboe and string quartet could be described as strictly "dodecaphonic". Both these works were very well received, and in both cases the composers were particularly well served by their interpreters—Dennis Brain in the *Concerto*, and René Soames in Searle's setting of W. R. Rodger's curious poem.

From an organizational point of view the Festival was marred by two unfortunate *contretemps*. One was the cancellation of Roberto Gerhard's opera *The Duenna* which had been selected by a special jury for performance at the Amsterdam Opera House, but for the production of which insufficient funds were forthcoming. The other was the total absence of any French work in the programmes, due to a muddle about dates and rehearsal-timings which caused the French section to withdraw their representation altogether. This involved the exclusion of both Jean Martinet's symphonic work and a chamber work, *Primavera*, by the veteran Charles Koechlin, who however was present throughout the proceedings. A symphony by the Czech composer, Kabelač, also had to be omitted as the parts did not arrive in time.

Performances, on the whole, were of a high standard; the Dutch organization ran smoothly; and the famous Concertgebouw orchestra gave of its best, delighting composers and public alike by the splendid way in which it tackled the unusual and sometimes disconcerting problems with which it was continuously confronted in the course of an exacting week.

R. H. M.

ARTUR SCHNABEL'S SYMPHONY

SCHNABEL's recent symphony received its first performance in Europe on Wednesday, 9th June, in the Royal Albert Hall. It was played by the Royal Philharmonic Orchestra under Sir Malcolm Sargent. Much publicity of the nastier sort preceded this performance, the difficulty and "atonality" of the work being made the subjects of vulgar sensation-mongering. The programme-notes did little to alleviate this impression, for they insisted on the travails of listening to atonal music, implying that an audience, in order to enjoy such music, must have immense intellectual and physical stamina. All these befoggings, however, were dispersed by the music itself which, whatever other characteristics it may

have possessed, was not in any sense atonal. I can remember no other symphonic movement (except possibly the *Finale* of Sibelius No. 3) which hangs so persistently about a single tonic as either of the last two movements of this work: both of them, if my ear did not mislead me, clung tenaciously to C sharp or D flat (mainly with a minorish tinge), which so permeated the texture that in each case a final sideslip into another key did nothing to uproot the real tonic; both endings were tonal flashes of colour.

It would obviously be impudent to try to assess the value of such a work after one hearing: in the present case it was perhaps an advantage that at the time of listening I had no idea that this review would be requested. Consequently it is impossible to say now, from a quickly fading memory, more than that the composer's powers of organisation and noble austerity of outlook seemed more impressive than the quality of his invention. Isolated passages emerged with immediately appealing beauty, the close of the first movement, and the whole of the slow movement, for instance, while other parts, particularly the *Finale*, drove home a sense of formidable power and an impression of physical movement that is all too rare in these days. Only the *Scherzo*, apparently the simplest of the four movements, failed to make any points felt at first hearing. It should certainly be mentioned that the performance, though a considerable feat of concentration on the art (or trade) of sight-reading, was undoubtedly inadequate. Many examples noted in the programme were inaudible, swamped by other counterpoints which should have been better controlled; the composer cannot be blamed for this; such complex reticulated scoring as his needs the most intense and searching rehearsals.

The work was condemned out of hand (on principle) by the critic of *The Times*, who evidently leans heavily upon the programme-notes, allowing the music to pass over his serene head while he studies the remarks and snippets of music-type on his knee. His condemnation was purely on the theoretical ground that the work was atonal, since it was thus described in the programme. His pretentious pontifications about the need for a "centre of gravity" exposed him to two possible suspicions: (a) that he paid no attention to the music, (b) that he may not be able to recognize his much-desired centre of gravity when it is provided. Even when Schnabel himself pointed out that the work was not at all atonal, the critic could only complete the debacle by referring once more to the programme-note. *The Times* is indeed wise in maintaining the anonymity of its critics. It was, of course, inevitable that a great executant who produces a large piece of creative work should receive the usual platitudinous discouragements; there have been many such instances from J. S. Bach to Busoni and Mahler. Therefore one waited with horrid fascination to see precisely which critic would have the effrontery to instruct the cobbler to stick to his last; the prize for this remark must go to Mr. Stanley Bayliss of *The Daily Mail*.

R. S.

EXPLORATORY CONCERT SOCIETY

ST. MARTIN'S SCHOOL OF ART, 12TH JUNE, 1948

THIS concert, given by the Robert Masters String Quartet, included two recent works by British composers, a String Trio by William Wordsworth and a Pianoforte Quartet by Peter Pope, an ex-student from the Royal College of Music. The Wordsworth Trio makes few concessions to the listener; cast in the conventional four movements, its themes are terse and closely argued, giving an impression of a rugged individuality, and except for some queerness for its own sake in the third movement, it has remarkable unity of style. The slow movement, however, shows some lyrical feeling, and the form of each movement is treated with enough freedom and variety of texture to make one wonder if this uncompromising exterior does not hide something of the English rhapsodist. The Peter Pope Quartet sounded almost exuberant by comparison; the fashionable contrapuntal style is here grafted on to the traditional cyclic sonata form, the general harmonic idiom and instrumental handling being very much of the earlier part of this century. From his teachers, John Ireland and R. O. Morris, Mr. Pope has learnt a strong grasp of form; all three movements are impressively constructed, and the melodic themes are combined throughout with very great skill, especially in the effective climax which ends the work.

To open the concert, Beethoven's Quintet was played in his own transcription for piano quartet. Closely following the slow-moving wind parts, the strings seemed for considerable periods almost passengers; their tone, however, appreciably enhances the lyricism of the middle movement, and although there is no prophetic Beethoven here, the freshness of the material carries the work triumphantly through the disadvantages of the transcription. The various personnel played with great artistry throughout the programme.

L. H.

LONDON PHILHARMONIC ORCHESTRA

Conductors: VICTOR DE SABATA, 29th April, 6th and 13th May; SERGIU CELIBIDACHE, 24th June

ROYAL ALBERT HALL

Programmes:

29TH APRIL

Brahms, Violin Concerto (Gioconda da Vito), and Requiem (Gabriella Gatti, William Parsons and London Philharmonic Choir).

6TH MAY

Beethoven, Overture, *Leonora III*.
Dvořák, Symphony No. 5 in E minor.
Debussy, *La Mer*.
Ravel, *Bolero*.

13TH MAY

Verdi, Requiem (Joan Hammond, Gladys Ripley, Frank Titterton, Norman Walker and London Philharmonic Choir).

24TH JUNE

Beethoven, Symphony No. 8 in F.
Wagner, "Prelude and Liebestod" (*Tristan*).
Tchaikovsky, *Romeo and Juliet*.
Prokofiev, *Classical Symphony*.
Borodin, Choral Dances (*Prince Igor*) (London Philharmonic Choir).

It is no secret that the London Philharmonic Orchestra are, at last, to have a permanent conductor. This should be the most effective possible means of extricating them from their present invidious position of being the least consistent permanent orchestra in the country. When they are good they are (sometimes) very good, but when they are bad they are horrid.

With Kleiber and Sabata they have reached a level high enough to arouse great hopes of ultimate brilliance and their performance of the Brahms Concerto with Gioconda da Vito combined sinewy determination with lyrical spontaneity to a degree which we have seldom experienced. Gioconda da Vito, unfortunately described elsewhere as a debutante, brought artistic maturity and a superb technique to the execution of the solo part and Sabata proved himself a master of the art of accurate and sympathetic accompaniment. The Brahms Requiem, apart from the soloists, was equally fine; but Gabriella Gatti sang "Thr habt nun Traurigkeit" without much enthusiasm or finesse and seemed content with a consistently hard and steady tone, while William Parsons betrayed the besetting weakness of present-day English singers and had difficulty in making himself heard.

The purely orchestral programme showed up some of the orchestra's technical limitations: for example, the violins were out of their depth in the coda of *Leonora III* and the resultant "free-for-all" could best be described as a messy approximation. But this was a good concert, full of great endeavour, in which an intelligent and lively approach to Dvořák's *New World Symphony* made it much more entertaining than usual—in contrast to the normal utility "run-through" content to parade a sequence of trite, vulgar tunes with no more than a nominal regard for accuracy.

The Verdi Requiem flagged badly, as do all English performances—and for one fundamental reason: that English singers cannot sing it. Gladys Ripley and Joan Hammond did their best and Miss Hammond even contrived to sing *ppp in alt*, but Frank Titterton and Norman Walker were never in the picture and, in particular, *Ingemisco tamquam reus* and *Confutatis maledictis* were mere caricatures of their proper selves and not very striking ones either. The London Philharmonic Orchestra and Choir acquitted themselves well and we were left with the impression that had Sabata been able to call on four soloists with Verdi's style in their bones and the vocal strength and technique to do it justice, the unique and fascinating fusion of fury, terror and humility from which this great Requiem derives its uncanny and awe-inspiring power would have been realized for the first time in this country since Toscanini's memorable pre-war performances.

In retrospect Celibidache's concert seems scarcely credible. Of Beethoven and Wagner there can have been few performances more inept. Celibidache had learned his notes by heart and had learned them well, but this was all. We could detect no sense of musical logic nor even a perversion of it; Beethoven's little Symphony was paraded as a meaningless succession of repetitions and rhythmic fluctuations, while the Wagner resembled a worm cut into segments, the latter being displayed in their correct order but remaining disjointed, much as if Celibidache had learned the work six bars at a time regardless of any dictates of phrasing or punctuation. In the Prokofiev he secured unusual clarity of texture but sacrificed a deal of speed to achieve his end and we noticed a number of untidy phrase-endings, particularly in the wood-wind, which we can only assume were not dealt with in rehearsal. The savage, extrovert romantic extravagances of Tchaikovsky and Borodin were much better realized, for their untamed exuberance matched the conductor's own. In the Wagner Celibidache sang and in the Prokofiev he whistled; such distractions can bring nothing but degradation upon the art of conducting, which is degraded enough already. If Celibidache is to return to England we hope it will be to the Harringay arena and suggest that a Bunthorne suit would lend an added *piquance* to what is already a study in twentieth century *bizarrie*.
G. N. S.

CHELTENHAM FESTIVAL

1st period: 28th June-2nd July. Town Hall

I. *Hallé Orchestra, c. Barbirolli* (3 concerts). Benjamin's First: In C, like so many things nowadays. Violent first movement in sonata form with non-repetitive recapitulation; monotony avoided, unity established. (Clarinet figure from introductory, germinal Largo assumes, in first movement proper, the rhythm and contour of the *Pastorale's** first phrase.) Nothing *scherzhaft* about the uneasy scherzo, either. Beautiful turn into D major at motto-thematic end of mournful slow movement. Here indeed, as far as I personally can hear, the symphony should close; cannot understand how last (march) movement follows.—Rawsthorne's violin Concerto in two movements (Theo Olof): Its intention—"to combine rhapsodical style of expression with brilliance and authority of solo instrument"—most convincingly realised in first movement which also presents exceptionally musical cadenza. Fugal exposition near beginning of second movement sounds, *pro tempore*, like none too valid excuse for dead end, or rather dead start. Olof superb, excepting occasionally exaggerated vibrato.—Vaughan Williams' Sixth: Here, at last, is a last movement. Interesting to observe, therein, that some string players simply cannot withhold vibrato. On the other hand, some of those who do thereby expose faulty intonation. Why not include this requirement in syllabi?—Beethoven's Fifth showy, yet great merits in both broad conception and detail. *Subito fortissimo* before first movement's second subject, crescendi in its development, and transition to finale—bravo!—II (a). *Rubbra-Glazier-Pleeth Trio, with Vera Kantrovitch and Maurice Loban*. Rubbra's F minor Quartet: Together with Vaughan Williams' Sixth, the crown

* See p. 236.

of the Festival's first week. I ask for the Promotion of Rubbra the Symphonist^{1,2,3,4,5,6}. Stevens' Trio in D: Of logical (cyclic) build, with one or two somewhat mechanical passages. I look forward to his forthcoming string quartet.—Schumann's piano Quintet "a model of Classic-Romantic chamber music?"⁷ Outer movements hardly chamber-musical at all; first movement's second subject well-nigh ridiculous in its primitive to-and-fro between cello and viola. Performance good, but 1st violin's slide at end of march's first phrase (and at parallel points) out of keeping with restrained, indeed "mysterious sorrow"⁷ of this impressive movement. Inconsistently, though, no slide in corresponding viola place—because there the phrase lands on open C.—II (b). *Philharmonia Quartet*. On first hearing, Wordsworth's Third appeared to avail itself of, rather than to necessitate, its instrumental combination, nor could I swear that all wrong notes were in the right place. Opinion suspended.—Rendering of Haydn Op. 76, No. 5, depressing, quite apart from Holst's self-willed intonation and others' failing to adjust themselves, and from inexactitudes. Work not fully comprehended by players. Phrasing at times atrocious. The forte in bar 27 of the superficially interpreted Largo should not induce a musician of Holst's calibre to place stronger accent on G \sharp (i.e. part of up-beat) than on next bar's C \sharp . Minuet is not supposed to be danced to; in fact it is a forward-urging Allegro whose flow must not be interrupted between bar 2 and 3, and which will not tolerate heavy accent on first beat of bar after double bar: The rhythmic point of this little "development" is its bigamy with $\frac{3}{4}$ and (implied) $\frac{2}{4}$.—Borodin D major far better, though initial cello solo was not really piano, and quaver phrase in finale's introduction again quite senselessly scanned. There is only one accent here, i.e. on sustained A.—Town Hall over-reverberant, distorting the balance.

H. K.

¹ Hutchings, A., "Edmund Rubbra", in *British Music of Our Time* (ed. A. L. Bacharach), London, 1946.

² Mellers, W., "Edmund Rubbra: An Introduction", *Music*, I/3, London, 1948.

³ Sharp, G., "A Plea for Variety", *Hallé*, No. 10, Manchester, 1948.

⁴ Mellers, W., "Stylization in Contemporary British Music", *Horizon*, XVII/101, London, 1948.

⁵ Hull, R., "New Music", in *Penguin Music Magazine* (ed. R. Hill), VI, London, 1948.

⁶ Sharp, G., *The Critic on the Air*, B.B.C. Third Programme, 17th June, 1948.

⁷ Einstein, A., *Music in the Romantic Era*, London, 1947, p. 131f.

REVIEWS

| | |
|-------------|-----------------------|
| A. L. | — ALFRED LOEWENBERG |
| D. M. | — DONALD MITCHELL |
| H. K. | — HANS KELLER |
| J. B. | — JOHN BOULTON |
| L. H. | — LEONARD HALL |
| R. S. | — ROBERT SIMPSON |
| S. G. | — SCOTT GODDARD |
| C. W. O. | — C. W. ORR |
| E. J. D. | — EDWARD J. DENT |
| E. J. W. | — EGON J. WELLESZ |
| G. N. S. | — EDITOR |
| H. A. H. | — H. A. HARTLEY |
| J. F. R. | — JOHN F. RUSSELL |
| R. H. M. | — ROLLO H. MYERS |
| E. H. W. M. | — E. H. W. MEYERSTEIN |

Opera

COVENT GARDEN: *Boris Godunov*, 12th May

IF *Boris* is to succeed then the crowd must dominate. At Covent Garden the crowd, until the final scene, was conspicuous by its absence. The *Prologue* was made nonsense of by a mob, more domesticated and carpet-slipped than any to be found in London, and one which required little dispersing by police-officers dressed in Gilbertian costumes. The crowd's voice was even weaker than its numbers. In the Coronation Scene that followed, the people were hardly noticeable at all; they were drowned visually by a sea of gorgeous uniforms and aurally by a scratchy gramophone record of pealing bells. (Someone should have pointed out to the producer that had the dummy bells suspended above the stage been able to ring, they would have produced nothing like the sound on his record, being of one shape and size.) The *Prologue* was a bad start but things improved as the opera progressed. The production, by Mr. Peter Brook, is brilliant, imaginative and, at times, startling. He is most ably assisted by the original and bizarre mind of his stage-designer, Wakhevitch. As a production, pure and simple, it is a *tour-de-force*—the best Covent Garden has given us, certainly the most spectacular and ambitious. But whether this is the right treatment for *Boris* is open to doubt. Throughout the opera I was conscious that what I saw on the stage—magnificent though it was—bore little relation to Mussorgsky's curiously rarefied and acid score. The Rimsky-Korsakov version allows for scenic ornament and elaboration, but Mussorgsky's original (actually the second revision) is altogether closer to the earth and needs realism to fulfil it, not extravagant spectacle. The scene in the Churof Monastery where Pimen writes his history of Russia (musically remarkable for its astonishing resemblance to "Der Einsame im Herbst" in Mahler's *Das Lied*) was conceived on altogether too vast a scale. We had catacombs from Mr. Wakhevitch, not a monk's cell. Only in the Tsar's Palace did the production and music seem to unite and it was a moment of extraordinary intensity when Feodor (sensitively sung by Barbara Britton) and the Nurse (Beatrice Gibson) played their pathetic hand-clapping game amidst the shadows and empty spaces of the apartment, with its sinister pendulum, telescope and giant globe. Paolo Silveri made an impressive Boris although he never rose to the stature demanded by the music. Obviously the part needs a bass voice of immense range—not a baritone. David Franklin, more at home in the vicinity of Moscow than Vienna, was a dignified and noble Pimen and made memorable his narration in the last act where he tells of the miracle at Dmitri's grave. As the Pretender, Edgar Evans sang with simplicity and even triumphed over the embarrassment of a restive horse. Nevertheless he was a little too guileless and it was difficult to believe in his ambitious scheming to gain the throne. Howell Glynne was excellent as the hypocritical friar Varlaam, but here again the production was at fault. The scene in the Inn deteriorated into mere burlesque and although the transition from mirth to melancholy was well managed, Varlaam, in over-emphasising his humour became a caricature and thus several stages removed from life. It should be remembered that Russian buffoons, like Dostoevsky's idiots, are often saints and visionaries—not characters from *Twelfth Night*. Perhaps The Simpleton, most movingly sung by Richard Lewis, is the real hero of *Boris Godunov*. At least he is given the most ethereal music in the opera.

Karl Rankl conducted and the orchestra played with delicacy and clarity. D. M.

Film Music

WALTON'S "HAMLET"*

Odeon Theatre, Leicester Square.

Press Show: 4th May. World Première: 6th May.

Philharmonia Orchestra, c. Muir Mathieson.

Recorded by John Mitchell and L. E. Overton.

WHEREVER possible, this excellent and well-recorded music cares as much about itself as about the film, thus practically disproving the would-be practicable theory that good music is too good to be good film music. And if Rubbra is right in maintaining that "perhaps one of the greatest tests of a composer's individuality is to write music for outward and varied dramatic action and still preserve throughout a recognizable personal core",¹ Walton has stood this supreme test. From the standpoint of visual-aural integration, one of the most interesting innovations is the music to the Players' Scene, which, however, has already been described by Muir Mathieson.² To his account I would add three observations. Firstly, the alternation, within one and the same piece of music, of "realistic" period music (for a violin-less chamber ensemble) accompanying the play within the play with "background" music (for full orchestra) interpreting the reactions of Claudius and the rest of the Players' audience, points the way to new forms and textures of dramatic music based on the camera's capacity to concentrate, at any given moment, on any part(s) of the total stage picture. Secondly, even the best Hollywood composer would just automatically have re-used the music from the early backflash showing Claudius' murder, for underlining the corresponding "murder" in the Players' performance—which would have been the typical leitmotivic tautology such as I witness thrice a week in Leicester Square. Walton, however, utilizes the backflash material in his interpretation of Claudius' reactions to the poisoning of the actor-king, thus impressing upon us, more vividly than the picture itself could do, that the King (Claudius) is overwhelmed by the thought of his own deed. The *Leitmotiv* method is not, as a recent observer thinks,³ a bad thing; it all depends on how you apply it. Thirdly, speaking of the best Hollywood composers, compare the G minor period music to *Othello* from one of the least rotten American scores⁴ with Walton's saraband in the same key, and you will feel exceedingly and justifiably patriotic. Don't object: "This comparison isn't fair, for Hollywood doesn't employ composers of Walton's calibre", for this is just it.⁵

"We are beginning to learn that the transition from music to speech is of the greatest importance to the flow of the sound track; this is a point that has not always been as carefully considered as it should be."⁶ While the "not always" is an extreme euphemism,

* I am indebted to John Huntley, of the Music Department, Denham, for letting me see photostats of the following parts of the score: "Oh, that this too too solid flesh", *Prelude*: "To be or not to be", *The Players' Scene*, and *The Duel Scene*.

These do not, incidentally, conform in every detail with what I heard in the cinema. For instance, at one point in *The Players' Scene*, I heard a cello passage which, in the score, I find only at a later point. And if memory serves, the speech entry "Oh, that this too too solid flesh" occurs a little earlier than is marked in the score (and in Ex. 1.).

For the rest, I am relying on acoustic memory.

¹ *This journal*, IX, 1, February, 1948, p. 61.

² Mathieson, M., (a) "William Walton" *Music Parade*, I, 6; (b) "Recording the Music", in Brenda Cross (ed.), *The Film Hamlet*, London, 1948.

³ Sternfeld, F. W., "Music and the Feature Films", *The Musical Quarterly*, New York, XXXIII, 4.

⁴ Rozsa, M., film music to *A Double Life*, Press Show: 19th May, 1948. For this score, Dr. Rozsa won the Academy Award.

⁵ Cf. on the one hand, Thomas, A., "Hollywood Music", *Sight & Sound* (British Film Institute), XVI, 63, and on the other hand, Keller, H., "Hollywood Music: Another View", *Sight & Sound* (British Film Institute), XVI, 64.

⁶ Mathieson, M., "Aspects of Film Music", in Huntley, J., *British Film Music*, London, 1947.

Waltan's score solves this question splendidly, as indeed some general problems of melodrama. The slow fugal introduction and background to the soliloquy "Oh, that this

Ex. 1a.
♩ = 60

Ex. 1b.
Più mosso

too too solid flesh" (Ex. 1a), for instance, is a model of melodramatic texture. Not only is the speech entry felt to be a logical element in the unfolding of the texture, but the foreground section preceding this entry makes it possible for the listener to take in the succeeding background music in spite of the speech, since the background entries offer him known quantities. A *stretto* at the words "Within a month! Ere yet the salt of most unrighteous tears . . ." leads into Ex. 1b (distinctly a semitone flat at the Press Show?) which succeeds the monologue and joins this film-sequence with the next. Both Ex. 1a and Ex. 1b are of the greatest thematic significance throughout the film, though Ex. 1b, which may be called Ophelia's Leitmotiv, does not recur after her death. It does not, however, die itself, but rather becomes converted into Ex. 2 (cf., e.g. the first four notes of

Ex. 2.
♩ = 60

either theme), i.e. the second part of the music following the duel. The first part of this piece contains "alla Salome!"* double-bass strokes, as Hamlet stabs the King. The title-music is not, as usual, a thematic exposition, but anticipates the final E minor funeral march. Beginning and end of the sound track thus furnish a dignified frame for a picture which, Laurence Olivier's lustrous performance apart, can be said to be "Hamlet" for the Man Who Enjoys Music.

BAX'S "OLIVER TWIST" †

Odeon Theatre, Leicester Square.

Press Show: 22nd June.

Philharmonia Orchestra, c. Muir Mathieson.

Solo Piano: Harriet Cohen.

Recorded by Stanley Lambourne and Gordon K. McCallum.

THERE is only one previous film score by Bax, i.e. for the documentary *Malta G.C.* (1943; written 1942). Why not more? Sir Arnold himself would seem to have supplied the answer:

* Walton's exclamation mark.

† For this review I am relying on acoustic memory.

"I do not think the medium is at present at all satisfactory as far as the composer is concerned, as his music is largely inaudible, toned down to make way for—in many cases—quite unnecessary talk. This is, in my opinion, quite needless as it is possible to pay attention to two things at the same time if they appeal to different parts of the intelligence."¹

Of late, however, more attention has been given to the fact that "the quality of dialogue and its level must be considered in relation to the orchestration and musical balance".² And although, only a few months ago, Sir Arnold repeated his above-quoted opinion to a friend of mine,³ he has now given us another film score which—thanks perhaps to Muir Mathieson's musicianly attitude—bears no trace of his resentment against film music.

I gather that David Lean, the film's director, suggested to the composer that the title-figure's loneliness might be rendered distinct by entrusting the Oliver themes to a piano. This idea would have killed itself if it had been applied too lavishly, but Bax makes the most of it by putting it into practice at only a few important junctures in Oliver's story. The first (E minor) of the five piano entries is impressively prepared, in the relative (G) major, by variational treatment of the title theme. (The title-music itself is in F major→minor.) In the sharpest contrast to this E minor section, the then following "number", again associated with Oliver, is in E flat minor, which is also the key of the third piano entry (the second being, like the first, in E minor, in whose dominant the film ends). The piano's fourth appearance, in E flat major, is not quite happily integrated with the talk above it—this is one of the few points which may annoy Sir Arnold.

Like Walton, Bax avoids the usual film-musical pitfall of treating the visual pleonastically. Oliver's sad pickpocket lesson with Fagin, for instance, is anticipated, rather than merely emphasized, by a relative minor version of the C major tune heard during the boys' (more amusing) pickpocket practice on the previous night. (The actual pickpocket episode, which ends with a "Stop thief!" chase and with Oliver being knocked out, is in F minor, the tragic title-key.) In C major, too, is the piece that foresees Oliver's first encounter with Fagin. In the scene, on the other hand, where Mr. and Mrs. Bumble are conspiring with Monks, and Mrs. Bumble's tale is illustrated by retrospective "intercuts", the D minor backflash to the corresponding D minor passage does not seem to add much to the story—or have I missed the point? The utilization and elaboration of the thematic material is, throughout the score, arresting. One hopes indeed that Bax will now continue to contribute to the film, ideally suited as his work is for exciting the cinema-goer's interest in good film music. For he is able to avail himself, to quite an extent, of a good old idiom, and yet to write good music.

H. K.

¹ Bax, A., quoted in Huntley, J., *British Film Music*, London, 1947.

² Mathieson, M., quoted in Huntley, J., "Film Music: Critical Survey", *Penguin Film Review*, 4, London, 1947.

³ Bax, A., oral communication to Miss Milein Cosman, the artist.

Book Review

The Song of the Church. By Marie Pierik. Pp. xi + 274. (Burns, Oates & Washbourne,) 1948. 21s.

The aim of the author is to give a history of the development of Plainchant and a study of its forms. It is to be regretted that Marie Pierik undertook this task without being properly equipped for it. At some of the most important points, for example the question of the origin of Plainchant, she bases her views on Gevaert's theories, which were long ago refuted. She does not take into account the work of more recent scholars and has the regrettable habit of quoting from secondary sources without giving her own view. She has certainly put a great deal of hard work into the book, but the result is unsatisfactory, and even bewildering. One wonders why she did not take into account Reese's *Music in the Middle Ages*, where the task she set herself is most competently fulfilled.

E. J. W.

Book Reviews

The French Academies of the Sixteenth Century. By Frances A. Yates. Pp. xii + 376. (The Warburg Institute, University of London.) 1947. 50s.

Modern historical studies, in literature, the visual arts and music too, have become so complex that the ordinary cultured reader who is not a specialist in any branch of learning is liable now to feel completely bewildered as to what is included in the artistic life of "the Renaissance". In the nineteenth century "the Renaissance" meant for most people a period of Italian cultural history which began with the conquest of Constantinople by the Turks in 1453. That was a definite date which we can all remember, like 1066; in fact, one might say that for most people "the Renaissance" was "1453 and all that". The emigration of Greek scholars from Constantinople to Italy and the revival of Greek studies, the revival of Greek and Roman architectural principles by Leon Battista Alberti and Bramante, the painting and sculpture of Raphael and Michael Angelo, and a good deal of vague discourse about "humanism"—that was all that the cultured tourist in Italy needed to know. Music hardly entered into it at all. It is amusing to read now the summary of contents of the single chapter which J. A. Symonds devoted to music in the seven volumes of his monumental work on *The Renaissance in Italy* (1875-1886):

"Italy in Renaissance produces no National School of Music—Flemish Composers in Rome—The Chaotic Indecency of this Contrapuntal Style—Palestrina Satisfies the Cardinals with his New Style of Sacred Music—Florentine Essays in the Oratorio."

In 1890 appeared Morton Latham's rather elementary but quite useful little book *The Renaissance of Music*. Latham was a highly cultivated man and a sound musician; the object of his book was to enlarge on Symonds and show that music was just as important a feature of the Renaissance as the other arts. But he had at that time little research material available, and he was obsessed, like many other musical historians, even to-day, by the idea that analogies could be found between music and painting or architecture. Titian was a "colourist", so Willaert and Gabrieli, in so far as they looked at music vertically rather than horizontally, were also "colourists" because they understood the effects of harmony. On Palestrina, like many others, he hedges; Palestrina was mediaeval in his use of counterpoint and modes, but Renaissance in his treatment of words. The real humanistic Renaissance, based on Greek ideals, was the creation of opera by Peri and Monteverdi.

Latham was perhaps fortunate in living before the days of the German art-historians who exploited the Baroque to such an extent that even in England musical researchers are beginning to use the word *Baroque* as the name of a more or less definite period. Other historians have also extended the Renaissance backwards to cover the age of Dante and the composers of the *Trecento*.

If we are studying the history of music we must clear our minds of romantic nonsense and confine ourselves rigorously to the history of musical technique and practice. We may use the terms *vertical* and *horizontal* as a matter of convenience, as long as we remember that it is only a convenience, and a convention, of writing and printing, just as we talk of *high* or *low* pitches; it is a mere convention that maps nowadays place the north at the top and the south at the bottom of the printed page. It is unscientific to discuss music in terms derived from painting or architecture; visual and aural techniques have nothing in common. But even if this be admitted, there will be many people who assert analogies of feeling and expression. Feeling and expression can be treated scientifically by the professed psychologist, but as bases for artistic criticism they belong to journalism, not to science. When anyone says that there is a baroque feeling about Marenzio, or that Bach writes in the spirit of Palestrina, he is talking sheer nonsense. It might be

* This is only a small selection from the headings, but it covers all the subjects treated.

possible, with much patience, to analyse the speaker's internal reactions and express them in scientific terms, provided that he was willing to submit to much cross-questioning, and we might possibly arrive at sense and show that his reactions were reasonable in themselves and merely expressed in the wrong terms; critics of visual art will confess that they habitually make use of musical terms, but if they are honest they admit that they are not more than merely suggestive.

The musical history of the Italian Renaissance was completely misunderstood by the nineteenth century, mainly for want of materials; we are only just beginning to correct our ideas of it thanks to the researches of Dr. Alfred Einstein on Italian madrigals. And it is only quite recently that we have been given a clear and scientifically grounded account of the philosophy of music during that period in a series of articles, published in Vols. II and III of *THE MUSIC REVIEW* by Mr. D. P. Walker, who for the first time has investigated all the Italian writers on musical humanism and—what is equally important—collated them carefully with all their references to the Greek and Latin authorities which they quoted.

As far as music is concerned, Mr. Walker's articles have been the main basis of Miss Yates' learned book on the French Academies of the sixteenth century. This copiously documented work covers a wide range of French culture and thought, most of which is outside the competence of a purely musical reviewer. What is most illuminating to the musical reader is her demonstration that for both France and Italy during this period the idea of "music" implied a great deal more than we generally associate with that word to-day; it might almost stand for culture in general with an all-pervading interest in ethics. Modern writers on history, culture and philosophy tend to neglect music altogether, even if they talk about the visual arts; in music they are obviously quite out of their depth. That was not the case in the sixteenth century; music, as in mediaeval times, was one of the seven liberal arts, and it almost seems as if music was regarded as the foundation, or perhaps the synthesis, of them all.

Even the art-critics have rather neglected the French Renaissance, and the musical historians, including the French themselves, tell us singularly little about it. We read in most histories about Jannequin, about the *Pléiade* and its attempts to compose music to French poetry in classical metres, and about the *Ballet comique de la Royne*, but it is not until we study the history of the Academies that we can see these separate things as elements in a general composite picture of French life and culture such as Miss Yates exhibits. She is more concerned to assemble facts and documents than to indulge in criticism or even exposition, but her book is none the less of immense scientific value, and often strikingly illuminating to the musician who may be able to criticise music, at any rate to some extent, for himself.

The academic movement of the Renaissance, that is, the formation of academies, started in Italy with the Platonic Academy of Marsilio Ficino in Florence and the *Filelleni* group initiated by Aldo Manuzio in Venice, about the third quarter of the fifteenth century. Since the French academies owed their origin to the example of the Italians, Miss Yates begins her book with a concise account of the Italian academies, which in the course of the following century became innumerable. It was not until 1570 that the first French academy, Balì's *Académie de Poesie et de Musique*, was founded, and since France came so late into the field, the French academies were influenced by a hundred years of change of thought in Italy. The most important of these changes was the effect of the Council of Trent and the Counter-Reformation, and musicians would do well to remember that the Counter-Reformation had far more influence on the history of music than any change in architectural style.

If the spirit of Humanism is the essential spirit of the Renaissance, we ought to investigate carefully in what way humanism affected music. The materials for this study are exceedingly copious, as Mr. Walker has shown; but they can all be reduced to a few main theses and principles. The humanists, from the outset, were confronted with an enormous natural development of music of all kinds intended to give pleasure and to express human feelings; this development was purely spontaneous and not due to any

preconceived philosophical theory. For the humanists it had to be correlated with the writings of Plato and considered ethically. Plato had seen that music was the greatest of all spiritual forces, but a force that might be dangerous if misused. Music therefore was to be cultivated not merely for pleasure but with the definite end in view of stimulating moral virtue. With this principle we of to-day can all cordially agree, especially those of us who have lost all faith in the moral influence of the churches. The humanists, having read of the marvellous effects induced by music in antiquity, thought that they might achieve the same results if they could recover the musical technique of antiquity. This was beyond them, and it is beyond us still; indeed, we have practically given up all hope of ever knowing what ancient Greek music really sounded like, although the historical material now at our disposal is far greater than that available to Galilei, Zarlino and Doni. The other error of the humanists was also a result of their age and environment and of the relics of mediaeval thought which they could never quite shake off—the habit of regarding legends of antiquity, such as the myths of Orpheus and Amphion, as historical evidence, and placing these and the stories of the Old Testament in the same category as the writings of Plato and Aristotle. They had not yet acquired the methods and principles of sifting documentary evidence which are now indispensable in historical research. All their discussions and controversies about the technique of ancient music, whether it was monodic, harmonic or contrapuntal and so forth were thus completely futile for practical composition. The really vital point was the ethical value of music; how that was to be practically secured was not for the philosophers but for the musical technicians themselves to evolve. There was another problem which was vital, and is vital still—the relations of music and poetry, and the relative values of vocal and purely instrumental music.

We can trace throughout the whole history of music this conflict or alliance between music and poetry. It faces us to-day and will no doubt face us for ever. In the sixteenth century, and in all European countries, it was pretty generally held that "music and sweet poetry" ought to "agree". Poets positively demanded that their words should be set to music, instead of detesting composers, as many have done recently; but we can always observe that the more accomplished a musician becomes in technique, the more he is inclined to neglect words, if he sets them at all, and even to prefer instrumental composition. The respect which Berlioz and Wagner showed for words is probably the remains of a certain amateurishness which they never entirely got rid of.

Many of the ethical humanists felt that for their purposes words were always more potent than music, and that therefore the words must always dominate the music, although music was desirable as a helpful, and indeed indispensable, adjunct to them. The fact seems to be that music at that date had reached the stage of giving pleasure and exciting bodily stimuli (which might be considered morally dangerous), had even perhaps reached the stage of expressing passionate feelings, but not yet that of suggesting thought. It is hardly until we reach J. S. Bach that music becomes "intellectual", although we may trace the beginnings of it in Buxtehude and Frescobaldi. The intellectual attitude to music seems in fact to have been an almost exclusively Protestant achievement.

It is not surprising therefore that the humanists, especially after the impact of the Counter-Reformation, should have tended more and more to insist on the utter subservience of music to words.

The most notable musical achievement of the French Academy—Baif's Academy, that is—was the famous *Balet comique de la Roynie* of 1581. Miss Yates' chapter on this work is most illuminating to the musical historian, for she tells us a great deal about its predecessors and its intellectual environment that has hitherto been completely ignored by writers on music and drama.

"The *Balet comique* . . . belongs to the period of Henri III's religious movements. The splendidly appressed courtiers who take part in this magnificent spectacle may be seen on other occasions walking in penitent processions through the streets. . . . (It) is the parallel in profane art to the elaborately staged sacred activities of the time. (Its) plot . . . is concerned with that constant theme of the Palace Academy debates, the establishment of the rule of reason, harmony and order in the soul, and the taming of the beasts of the passions."

Miss Yates shows that the *Balet comique* was the climax of a long series of court festivals intended fundamentally to bring about a reconciliation of the Huguenots and the Catholics; their history and symbolism is intimately connected with the wars of religion. Most interesting too is her suggestion that Giordano Bruno, who was in Paris at the time, may have been influenced by the *Balet comique*, and she finds further influences of it in *Love's Labour's Lost*. That play is one of the most puzzling works of Shakespeare. Ending with a religious movement of penitence, retreat and good works,

"it is an exposition of the relation of French academies to French fêtes, and it would not be surprising to find in such a performance allusions to differences of opinion between Protestants and Catholics and to a Neo-Pythagorean harmony of the universe."

The influence of Bruno, she reminds us, has often been suspected in this play. It makes allusions, through its names, "Navarre" and "Dumain" (*i.e.* Mayenne, one of the Guise family) to the marriage of the Protestant Henry of Navarre with the Catholic Marguerite de Valois, with which the main precursors of French opera, the *Paradis d'Amour* and the *Balet comique* were associated, the second indirectly, the first directly. And Henry's second marriage with a Catholic princess, Marie de' Medici, was the occasion for the performance of Peri's *Euridice* at Florence in 1600.

"The dynamism deriving from the revival of the 'music of the ancients' was applied to the solution of the religious problems of the age. This may be the hope, mingled with tragedy, which presides over those elaborate entertainments wherein one of the most characteristic and international of modern European art-forms—opera—is struggling towards birth."

A short review, written too by a mere musician, can do but scant justice to Miss Yates' remarkable book. She has covered an enormous range of artistic, political and religious history, and has pointed out innumerable pathways—far more indeed than any one student can pursue fully—for researchers in many fields.

The Technique and Spirit of Fugue, an historical study. By George Oldroyd. With a foreword by Sir Stanley Marchant. Pp. viii + 220. (Oxford University Press.) 1948. 18s.

From the title of this book one would expect that the author intended to write a history of fugue and the development of fugal technique. What Dr. Oldroyd means by the "spirit" of fugue he does not make clear. He says in his preface, "reverently", that J. S. Bach "breathed into Fugue and gave it a Spirit", adding that "to me Bach's '48' are an embodiment of Truth". One may well ask "what is truth?" if any music is the "embodiment" of it. Bach no doubt wrote more fugues and more interesting fugues (if we take the word *fugue* in Tovey's sense and apply it to all music written in a fugal style) than any other composer, and for that reason it might be argued that Bach is the supreme model for that particular style. But what do we mean by a model? Does any composer of the present day want to compose imitations of Bach, except as exercises, analogous to those of the classical scholars who sometimes amuse themselves by translating modern poetry into imitations of the old Greek and Latin poets, or even writing original poems in Greek and Latin? If we read the fugues written by later composers, from Haydn to the present day, we shall find that fugue as a style and method of composition has never entirely died out, and has been continually developed in accordance with general musical style. At the present day composers seem to be much more interested in fugue than in the technique of, let us say, the sonata. It is taken for granted that no one now wants to write sonatas or symphonies on the model of Beethoven's; why should they want to imitate the style of Bach? When we do find modern fugues which sound rather obviously like Bach we see that it is a sign of weakness and want of original invention.

However, one need only read a few pages of this book to discover that it is not written either for students of musical history or for composers, but mainly (as indeed the publisher's advertisement on the jacket betrays) "for those working for a university degree or some diploma in music". As we read further we see that it sets out merely to teach the

"examination fugue" or what the French call *la fugue d'école*. That is a very reasonable ambition on the author's part; but if so why need he mix it up with so much devotional reverence and muddled history?

Dr. Oldroyd starts off by abusing the "recognised authorities" who have written treatises on fugue without so much as mentioning Bach, one of these being Albrechtsberger. But Albrechtsberger does quote a fugue on a chorale ascribed to J. S. Bach at that date, and in perfect good faith, although later research has assigned it to Joh. Christoph Bach. He also quotes the theme of the fugue in B flat major from the second book of the "48", though he does not put Bach's name to it; presumably he thought his readers would be quite familiar with that work. And he also quotes Kirnberger. But it was quite natural that Albrechtsberger should hardly mention Bach at all considering that he was writing an extremely concise book on composition in general, obviously intended chiefly for Austrian and Catholic organists and choirmasters. Dr. Oldroyd does not seem to have grasped the fundamental difference between the Catholic fugue, vocal and liturgical, and the Protestant fugue, free and instrumental.

He seems to attach great importance to Bach's system of teaching four-part harmony before introducing his pupils to counterpoint; but he does not seem to have grasped the historical relations between the vertical and horizontal aspects of composition, or if he has grasped them himself he has certainly not made them clear to a student. The passage quoted from C. S. Terry on p. 5 shows that Bach very properly disapproved of the slovenly way in which thoroughbass was often played and insisted on pupils writing out their harmony in open score instead of merely playing chords on the keyboard without any regard to the progressions of individual parts. This was not a study of fugue at all; it was merely a very scholarly system of teaching practical thoroughbass. Up to about 1800 thoroughbass, that is, the actual playing of a thoroughbass on the keyboard, was indispensable to every musician, amateur as well as professional. During the next century the playing of it was never required (except perhaps by cathedral organists who had to use old editions of services and anthems because they could not afford to buy the new ones of Vincent Novello), but the name *thoroughbass* survived to some extent as the equivalent of what later generations called *harmony*, a purely written study. The playing of thoroughbass was sometimes required in university examinations, perhaps as an archaic tradition, but it had little practical use until the antiquarian movement of the twentieth century, which revived the employment of the harpsichord. The playing of thoroughbass has once more become indispensable, and musicians are finding it very difficult to acquire the habit of it.

All this has nothing whatever to do with fugue. The harmonic problem of fugue is not the adding of chords above a bass, but the composition of a bass which will give logical support to an existent melody. A student of fugue to-day is inevitably tempted to write what I used sometimes to call "table-leg" basses, which support very logical harmony but have no melodic value and hence no contrapuntal significance. The generation of Handel and Bach must have felt this difficulty even more acutely, for they were only just beginning to establish a system of what it is convenient to call harmonic logic, the rhythmical sequences of chords which produce the sense of key. The sense of key is entirely dependent on rhythm; we can see that plainly in the English madrigalists. What Purcell, Handel and Bach had to evolve was a method of composing basses which could combine contrapuntal and harmonic values. Palestrina was useless as a model, because he had only a very rudimentary sense (as compared with Handel and Bach) of the key-system.

Fux has been much abused for not understanding the counterpoint of Palestrina. But Fux, unlike Dr. Jeppesen, the first scholar who has really understood what Palestrina's methods were, had not the advantage of possessing the modern *Gesamtausgabe*, and Bach was no better off. Modern musicians have been completely led astray by Baini, who in 1828 succeeded in creating the "legend" of Palestrina and surrounding him with a spurious glory of holiness which took in Liszt and many other devout-minded romantics. Fux has also been abused for teaching the five species of counterpoint; but these go back

to Zacconi and Morley, whose lives overlapped that of Palestrina himself. Counterpoint in those days was not the "academic discipline" that it is now; it was simply normal composition, and therefore subject to constant change and development. Bach studied Palestrina as far as he could, but he also studied Caldara and Lotti who were his own contemporaries.

Dr. Oldroyd nowhere defines what a fugue really is, and he is wise in his discretion. But he appears to regard Frescobaldi's fugue in G minor, which he quotes and analyses, as pretty well the first example of a true fugue, and most historians would agree with him. But can we agree with the German historian of fugue, Müller-Blattau, who seems to think that fugue is essentially instrumental and that vocal fugue, *die Singfuge*, as he calls it, is merely an *Abart*, "a degenerate breed" (Cassell's German Dictionary) of the type? Dr. Oldroyd, unbelievable though it may seem, apparently does. He seldom cites any fugue of Bach outside the "48", and in his Course of Study at the end of his book he ignores vocal fugue altogether; his suggested subjects are all specified as for strings, except two for organ, and the two model fugues which he prints in full are for strings too.

The plain fact is that this book is nothing more than a guide to the examination fugue. The model fugues at the end are taken from examination papers, and are not very good fugues either. They bear not the least resemblance to the style of Bach, nor to any style except the examination style. There are far better examination fugues at the end of Gédalge's great book on *la fugue d'école*, of which Dr. Oldroyd speaks rather disparagingly. He does not appear to be acquainted with Koechlin's *Étude sur l'Écriture de la Fugue*, although Koechlin, like Gédalge, is a staunch upholder of Bach against the hide-bound professors of the Conservatoire. In the general construction of fugue (for examination purposes) Dr. Oldroyd is just as conventional as any of his predecessors; indeed his tonal scheme for a fugue is far more restricted than Albrechtsberger's or Cherubini's. He is perpetually haunted by examinations and rules; in the bewildering chapter on the Answer, as difficult to understand as the Athanasian Creed, he is terribly concerned to defend Bach against charges of alleged "inconsistency" and breach of rule. But what are *rules* in musical composition? Merely deductions from the practice of the masters. If we say with Dr. Oldroyd that Bach is the only authority it is absurd to accuse Bach of breaking rules. I fear that Dr. Oldroyd is a little frightened of his fellow-examiners. I do not know who they have been or will be, but I can assure him that they are mostly a very ignorant lot. According to Koechlin, even Saint-Saëns was not a very practical examiner. They love to set fugue-subjects with a catch about the answer, quite regardless of whether that subject will make a good fugue, whatever their idea of the answer may be. I once listened to a violent discussion between two examiners over the answer to a subject which one of them had set, and pointed out to them that the right answer depended entirely on the *tempo* at which the fugue was to move.

The problems raised by Dr. Oldroyd may be clarified by looking at them more historically. Tovey says that fugue is not a form but a texture; he evidently understood *form* (as most teachers do) to mean the plan of a piece of music as regards themes and keys. In Bach's days music was passing gradually from the *ritornello* type of form (*concerto grosso*) to the *sonata* type, and fugal music is affected by both, though more by the *ritornello* type. The entries in a fugue correspond to those of the *ritornello*, and the episodes to the subjects which appear between the *ritornelli*. The *ritornello* itself is sometimes fugal, the same thing as a fugal exposition. Hence the exposition, seen from the angle of "form" has to maintain a key; therefore although subject and answer may suggest a modulation to the dominant, there must be no definite modulation into the dominant until the end of the exposition. The shape of the answer, as Dr. Oldroyd rightly says, is determined by considerations of key. The mutation, previously modal in origin, acquires a new tonal sense; as Bairstow rather naively said, "in some curious way it does seem to given an 'answer' to the question asked by the subject". It becomes, in fact, the responsive phrase of a binary element, as in a folk tune or dance tune. This is clearly illustrated in the fughetta of the *Goldberg Variations*—a joke of Bach's, of course, but an instructive one.

One wonders why Dr. Oldroyd should go to the expense of printing a very long and purely academic fugue by Cherubini merely to compare it unfavourably with those of the "48". As a *fugue d'école*, which is all that it sets out to be, it is a great deal better than the models given at the end of Dr. Oldroyd's book. It certainly has none of the "bite" of Bach's dissonances, which Cherubini would probably have condemned as *frottements illicites*—a characteristically Gallic term used ironically by Gédalge. Dr. Oldroyd speaks scornfully of the "mellifluous and placid" fugues of Porpora and Martini, but has it never occurred to him to ask a pupil to write a fugue without any dissonances at all, and then to write one with as many as possible? That is a training in style. And even Bach is mellifluous and placid at times, witness the so-called "saints-in-glory" of the "48". It is very convenient to teachers to use the "48" as a text-book, because every student may be expected to possess a copy; but the "48" is by no means the whole of Bach, and even Bach is not the whole of fugue.

Between Dr. Oldroyd's lines I seem to read: "If you follow the recipes of this cookery-book you may be fairly certain to scrape through your Mus.D. provided you choose the right university. After that you need never write another fugue in your life." It is always unfair for a reviewer to find fault with a book for omissions which may well be due to want of space; yet I am sorry that Dr. Oldroyd has not taken his student at least as far as Prout did, and his course of study gives not even summary suggestions analogous to Prout's *Fugal Analysis*. Prout is usually regarded as the typical academic pedant, but however useful Dr. Oldroyd's book may be to the candidate for a degree, I cannot help feeling that Prout would be far more stimulating to a young composer. Fugue did not come to a sudden end in 1750; it is going on still, exploring new realms of musical thought. The real difficulties and excitements of fugue do not begin until the composer has left examinations behind him for ever.

E. J. D.

Dynamic Singing. By Louis Bachner. Pp. 126. (Dobson.) 1948. 7s. 6d.

The proof of the abilities of a teacher of singing lies in the merits of the pupils he or she produces. Judged by this standard Mr. Bachner must be accounted a most able instructor, seeing that he can count among his pupils such first-rate artists as Heinrich Schlusnus, Sigrid Onegin, Ria Ginster, and others in the front rank. Anything, therefore, that he has to say on the subject of singing demands our respectful attention. But the spoken word and the written text are two very different matters. It is, of course, very doubtful whether an art or, for that matter, merely a game, can be learned from a book alone. What is certain is that any written instructions must be made as clear to the reader as they would be when given in the course of personal tuition. Unfortunately, there are few teachers who are able to express themselves clearly, and in simple language, when it comes to writing down their ideas for the benefit of others. They may express themselves easily enough in conversation; give them a pen, and all they can do is to contrive laborious and involved sentences, meaning little or nothing, leaving the reader in a state of mingled bewilderment and irritation.

Miss Marjorie Lawrence, herself a pupil of Mr. Bachner, writes in her preface to this book that the author "has clearly formulated the principles of freedom in voice production". With all due respect to Miss Lawrence this is precisely what the author has *not* done. He has not done it because he cannot put down his theories in simple, clear English. One or two examples will suffice to show this. Take this passage—on the question of the correct posture while singing. After dismissing the ordinary erect position of the body as biologically unsound, the author continues:

The correct posture is the adjustment of the spine and pelvis, of the entire skeletal framework, best able to overcome the mechanical defect of the erect position of the human body; the correct posture is the only skeletal adjustment and balance which permits freedom of co-ordination and the normal development of strength in the functioning of the various muscles in and on the framework; the correct posture permits development of strength in the lumbar region through the most natural means, through the agency of functional activity without compensatory interferences.

After which one feels like retorting: "Say guy, you sure have spilt a bibful!" Here too, is Mr. Bachner on the functions of that much discussed human attribute, the larynx:

Weaknesses and interferences in the functioning of the larynx and of the vocal chords are overcome, as far as possible, through singing under such conditions which permit the elimination of such interferences. These conditions are the correct posture (this makes possible freedom of functional co-ordination of all parts of the singing instrument, gives security . . . to the larynx during phonation, and optimum resistant strength as well as the correct taut approximation of the vocal chords. . . .) . . . Singing under such conditions . . . will eventually compel the elimination of functional interferences in the larynx and vocal chords . . . and so overcome interferences to primary vibrations.

Now what could the most intelligent student make of this bladder-like verbiage? Mr. Bachner's literary style is like some modern composers who have a horror of a plain diatonic passage. He cannot make the most ordinary statement without chromaticising it, as it were. As we all know, children acquire an accent from those with whom they happen to live. Translated into Bachnerese this becomes:

Children learn their mother tongue through hearing. They learn with it all the faults of dialect and characteristic inflection. Muscles are built in, the instrument of articulation adjusts and forms itself, and through the production of these sounds, functional habits are formed which influence all speech sound.

All this is not to decry Mr. Bachner's book, so far as it can be understood. One may reasonably suppose that, when giving a lesson, his instructions are couched in simpler language than this. If he could have engaged a shorthand writer to take them down verbatim, the result might have had some value. As it is, while Mr. Bachner may speak with authority, he cannot, unfortunately, be said to write as a scribe.

The Conductor Raises His Baton. By William J. Finn. Pp. x + 302. (Dobson.) 1948. 12s. 6d.

Here is another book written, like the treatise on singing reviewed above, by an expert on his own subject—choral conducting. And like that work too, it is as exhaustive in its contents as it is exhausting to read. Any choral conductor attempting to digest this book whole would be in for a bad attack of mental indigestion. In fact, after pondering over the minute instructions on this point and that, he would probably be reduced to the plight of the centipede, who managed perfectly well until someone asked him which foot he put down first, as a result of which he found himself unable to take a step. Which is another way of saying that, like Mr. Bachner, this author suffers from what you might call polysyllabitis. Their motto seems to be: "Never use a short word if a longer one can be found". This is one specimen, picked at random from others of the same kind:

Anacrusis, diminuendo, and the left panels of the diagram of dynamics are the plenipotentiary custodians of tonal concinnity.

What this means only God and the author know. Here is another passage where for once a simple statement is made, only to be immediately amplified into inflated jargon:

The sign *sfz* does not always mean a jerky jump to fortissimo.

(So far so good. But listen to what follows):

The increase in volume should be eased by the same standards of measurement that are reliable in regulating crescendo and diminuendo. . . . If a single note is in high treble *rilievo* and the intoning timbre pungent, *sfz* should be sounded *forte*, for in this panel the carrying power accruing from the pitch vibrations and the piquant overtones of an energetic *klangfarbe* (tone-colour) address the ear with about the same force as a lower note of a gentler timbre at *fortissimo*.

Which, if it means anything at all, amounts to asserting that all *sforzandos* are relative, and not constant in tone. But why not say so?

There can be no doubt of the author's knowledge of, and enthusiasm for, the works of Palestrina and his school, and scattered through the book there are one or two valuable

hints on the performance of early a *capella* music. There is too, much good sense in this definition of the difference between the rhythmic pulses of the early Masses and Motets of Palestrina and his contemporaries, and the choral works of, say, Bach and Handel:

In practically all time-pattern music, musical figures are *going somewhere*. . . . They may not drift around and be blown happily into port by the gentle zephyrs that serve music in free rhythm. The latter is like prose, unrestricted by the exigencies of versification. The former is poetry indeed; and once the form and meter have been established, progressive motion must continue to a high point . . . through a cadence to its predetermined close.

In spite of its inevitably high-falutin style, this is at least a reasonably clear comparison. But these oases of sense must be dug for from a mine of involved paragraphs, and only the most determined enthusiast is likely to make the effort required to extract any practical value from this book. Mr. Chesterton once remarked on the paradox that in the language of a people who worshipped speed the ordinary hotel lift should be called an elevator. One has the uneasy suspicion that in the language of Messrs Bachner and Finn this would be re-translated as an hydraulic-upward-propeller. To do both authors justice one can only add that their books might have real value if translated into English. Perhaps some bold spirit will try his hand at the task.

Strict Counterpoint in Palestrina Style. By Alan Bush. Pp. 27. (Joseph Williams.) 7s. 6d.

The early stages of counterpoint are nearly always a trial to beginners. Most of us have wondered, as we ground our way through Rockstro or Prout, whether this seemingly arid science had more, or even as much to do with musical composition as barrack-square drill has to movements on the battlefield. Nor was it much consolation to be told that every great composer had gone through the same arduous probation. Yet the ultimate reward of this training is certain. However much composers may have revered or reviled their teachers, they have always united in agreeing that a strict training in counterpoint is the foundation of all success in composition. Even Delius, surely the most "vertical" of composers, assured the writer that the only part of his musical education that was of any subsequent value to him were the contrapuntal studies he was made to do in his student days at Leipzig. Harmony, he argued, was a matter of instinct; but a grounding in counterpoint was absolutely essential. One may say that it is, in essence, what physical training is to the athlete; the discipline whose service results in perfect freedom.

Granted this, one asks how it comes about that, with certain honourable exceptions, such as R. O. Morris' book on the subject, text-books on counterpoint are for the most part so appallingly dull? The answer is surely that only rarely are they related to *living music*. The examples that are usually given are "exercises" in the literal sense; jig-saws in musical notation, having as their sole merit a certain mathematical ingenuity. Mr. Bush, however, approaches the subject from a different angle. He defines the rules that govern each species of counterpoint clearly and concisely. Then, in the third chapter he breathes life into the *canto fermo* to be worked by associating it with words from the Latin text, so that the student feels he is not merely working an "exercise" but asked to compose, albeit within certain defined rules and limitations. Which means that he is no longer solving a musico-mathematical problem, but is being given an opportunity to use his creative faculties within the framework of musical laws. Nothing could be clearer than the text introducing each species of counterpoint, and admirable examples of the uses of imitation, as the most effective form of entry for the second voice, occur throughout. Indeed, it is astonishing how much musical interest there is in the two-part examples given by the author, and one can cordially echo the hope expressed by Mr. John Ireland in his preface, that the author will follow up this treatise by others dealing with three- and four-part counterpoint in the same illuminating manner. Meanwhile, no young student could wish for a more lucid introduction to this difficult, but in the hands of the right teacher, fascinating branch of his art.

C. W. O.

Music in the Romantic Era. By Alfred Einstein. Pp. xii + 371. (W. W. Norton, New York; J. M. Dent, London.) 1947. 30s.

Alfred Einstein's latest book left me with the impression that he had intended to write, or perhaps even had written, a study called *The Romantic Spirit in Music* or *Music and Romanticism* or something like that; that his publishers, however, wanted him to produce a volume to fill, in their six-volume "Norton History of Music", the gap between the classical period and our own time. The result is this *Music in the Romantic Era*, and there remain noticeable traces of a compromise.

In his foreword the author warns us not to expect "a history of music in the nineteenth century from the death of Beethoven to that of Wagner"; but this is just what the publishers wanted it to be, and if one does not find information about "such musicians as Ries, Dietsch or Bennett", one does find a great many things very necessary to complete the picture of nineteenth century music, but apparently of small interest to the author in connection with his main theme. The fact is that there are many musical phenomena between 1827 and 1883 that can only by force be explained in terms of romanticism, or reaction to it. The chapters on Bohemia and Russia (beginning, significantly, "Even in Russian music of the Romantic era—or, better, in Russian music of the nineteenth century . . ."), on the development of pre-Verdi Italian opera, on Offenbach and the operetta, are some of the cases in point where author and reader do not feel quite at ease.

On the other hand, the period-limit imposed on the author allows him, for instance, to treat Bruckner in full, but obliges him to disregard Strauss and Mahler altogether as they "belong" to the twentieth century or to the following volume of the "Norton History of Music". Consideration of a typically romantic product like the symphonic poem cannot be wholly satisfactory without taking any account of Strauss in whose work the genre culminated and abruptly came to an end.

With these reservations, *Music in the Romantic Era* is an excellent book, well balanced and neatly arranged. There is an introductory section called "Antecedents, Concepts and Ideals", divided into seven chapters every one of which is a little model of concise and clear-cut presentation of highly complicated and controversial aesthetic and sociological problems. As to the historical main section—if one's love, as Einstein's certainly does, really belongs to earlier musical centuries, from time to time one cannot help exclaiming with him: "What a period of music! At the beginning stood Franz Schubert, the purest incarnation of the musician; and at the end stood the creator of *Tristan*, Richard Wagner! What names between these two, so bitterly opposed, so truly great! What a heroic age of music with a task so difficult!"

In his early years in Germany, Einstein used to be the scholar amongst the music critics. Now, in the forefront of American musicologists, the vigorous and lucid style, the large all-round knowledge and the fighting spirit of his journalistic days stand him in good stead. On the whole, the book—originally written in German I suppose—is well translated; but the eternally repeated "to be sure" which has to serve for all sorts of German conjunctions gets on one's nerves, and I refuse to believe that Einstein could have written the German equivalent of a sentence like this (p. 204): ". . . and with his playing he [Paganini] aroused an enthusiasm that bordered on sorcery".

Here are a few small points for consideration or correction in a second edition. The source of Marschner's opera *Der Vampyr* (p. 116) is a tale by John William Polidori (not by Byron), called *The Vampyre* (not *Lord Ruthwen*; recte: *Ruthven*). Gounod's *Marguerite* (p. 165) should by rights have been called so; but the composer did call it *Faust*. Chopin's teacher, Joseph Elsner, was a native not of Schleswig but of Grottkau in Silesia ("Schlesien"). Likewise, of the five composers stated on p. 295 to have come from Bohemia, Moravia, Silesia and Lower Austria, i.e. not from Germany proper, two at least, Beck and Cannabich, were born at Mannheim, and the case of a third, Schobert, is doubtful; Einstein himself in the 11th edition of Riemann's *Musik-Lexikon* was inclined to accept that he hailed from Nuremberg rather than from Silesia.

The name of Offenbach's little theatre is invariably mis-spelt by composers other than French. The Spanish opera *El Contrabandista* dates from 1841, not 1881. The

Czech composer W. J. Viet (p. 298) is the same as W. H. Veit mentioned in another connection on p. 186, and the compiler of the index failed to spot the identity. The index, by the way, is very poor, with a single solitary subject entry ("Melodrama": p. 96) thrown in and lost amongst hundreds of names. When I wanted to look up a reference to Schumann's melodramatic *Faust* music that "may be counted as belonging to the genre of oratorio and as being the highest, the romantic ultimate of a whole genre which had begun so classically with Georg Benda's *Ariadne*" (viz. the genre of melodrama, not of oratorio) I found it on p. 177. This is, by the way, a classical example where a good indexer who knows something of the subject of the book might have pointed out an ambiguous passage to the author. As it is, the indexer did not even bother to look up the most obvious Christian names in a musical dictionary, for instance in that by "G. Grove".

One last query. Is it not a somewhat sweeping statement (p. 168) that Manzoni's romance *I Promessi Sposi* was "immediately imitated in all the languages of Europe"? I must confess that I can hardly think of a single instance.

A. L.

Albert Schweitzer: The Man and His Mind. By George Seaver. Pp. 346. (Adam and Charles Black.) 1947. 18s.

The sub-title is a misnomer. It should read: "The Man and His Thought". (The two parts of the book are in fact entitled, "I. His Life", "II. His Thought".) This is not a pedantic observation but points to the chief defect of the work, namely its well-nigh complete lack of psychological observations. In point of fact there is only a single important psychological remark in the book, not, however, on Schweitzer, but on matriarchal government (p. 105). The fact that so few biographers are psychologically equipped, or ready to use such equipment, suggests that they are not required to be, not that they needn't be. And they aren't required to be because what most of their readers want is not, of course, knowledge, but savoury stuff about ever so real people which makes its readers into great men by proxy. Such day-dreams, as distinct from say, the day-dream of having a harem or two, are balsam for conscience; after all the reader isn't just dreaming, but is following the example of a great man. In most cases, to be sure, such example-following remains confined to the imagination. Which is as it should be. *Quod licet Jovi non licet bovi* is as true as if it were new; indeed, newly won psychological knowledge has lifted this truism up to the level of exact truth. For the ideal for any man, we realize to-day, should be to increase his capacity to live up to his ideals by his willingness to live down to his limitations. It is from this realistic point of view that Schweitzer's own philosophy, imposingly as it guides his own actions, invalidates itself as soon as it assumes—as a philosophy must—universal application. Schweitzer knows a lot about ideals, but not enough about the people who can't achieve them—for the simple reason that he can achieve them.

"How did it come about that ethical ideals could not oppose the inhuman ideals of the [1914-18] war? It was due to the practical spirit of realism. I place at opposite extremes the spirit of idealism and the spirit of realism."¹

I don't, but then Schweitzer gives the name "spirit of realism" to what I should call the spirit of the nursery, a spirit that, in adults, calls itself *Realpolitik* because it doesn't bother about unattainable ideals, but which is at the same time dominated by infantile, sado-masochistic phantasies. The reason why ethical ideals have such difficulties in opposing the inhuman ideals of war is chiefly that it is far easier to put conscience in the service of primitive aggression than to put aggression in the service of an adult conscience. Schweitzer himself, however, majestically accomplished the latter task. Endowed (as his biographer wouldn't notice) with an unusual amount of aggressiveness, he did not become what most aggressive people are, i.e. either neurotics or anti-socials or both, but succeeded in utilizing almost every ounce of his aggression in the service of goodness, truth, and

¹ Schweitzer, A., "Religion in Modern Civilization", *The Christian Century*, New York, 21st and 28th November, 1934. Reprinted as *Appendix III* in the present book.

beauty. Strongly reacting against part of his aggression, he built up a so-called "reaction-formation" in which "injury is replaced by pity"²:

He recalls occasions in his childhood when the obligation to prevent cruelty to the dumb creation was irresistibly borne in upon him with all the force of a moral law. Once on a fine spring morning, reluctantly obedient to the "terrible proposal" of a playmate to go bird-shooting with the catapults they had made, he went, but shoed the birds away from the leafless boughs before they could come to any harm, and then fled home. Again, when to show off his skill with reins and whip he over-drove an old asthmatic horse, and noticed when he unharnessed it at the journey's end the exhausted heaving of its flanks—"what good was it then to look into his tired eyes and silently ask him to forgive me?" Again, when driving a snow sledge in the winter, a vicious dog ran alongside and sprang at the horse's head. "I thought I was fully justified in trying to sting him up with the whip, although it was evident that he only ran at the sledge in play. But my aim was too good; the lash caught him in the eye and he rolled howling in the snow. His cries of pain haunted me; I could not get them out of my ears for weeks." (p. 10f.)

Reaction-formations are of course regular features of character, but it rarely happens that they become as excessive as Schweitzer's pity eventually grew, without at the same time becoming obsessional-neurotic. Another part of his aggression he sublimated, using it not only in his capacity as surgeon, but also for fighting those almost unsurmountable external difficulties into which he voluntarily plunged.

As one reads between the lines of his letter-diaries . . . one feels that he is fighting continually—fighting against disease and death, fighting the pests of the jungle swamps, fighting his own exasperation with native superstitions, apathy, and indolence, fighting his own weariness. (p. 91.)

Fighting himself: This leads us to his utilization of yet another part of his aggressiveness. We all "introvert" part of our aggressive energies from early childhood onwards, the frequent result being a primitive, mostly unconscious, savage conscience that does as much harm as it wants to do good. One of the inevitable consequences of the introversion of aggression is the colourfully-, but well-labelled "Polycrates complex"³ which, if I may put it simply, makes us worry about having nothing to worry about:

"The thought that I had been granted such a specially happy youth was ever in my mind; I felt it even as something oppressive, and ever more clearly there presented itself to me the question whether this happiness was a thing that I might accept as a matter of course. Here, then, was the second great experience of my life, *viz.* this question about the right to happiness. As an experience it joined itself to that other one which had accompanied me from my childhood up; I mean my deep sympathy with the pain which prevails in the world around us. These two experiences slowly melted into one another, and thence came definiteness to my interpretation of life as a whole, and a decision as to the future of my own life in particular." (Schweitzer, quoted on p. 26.)

With most of us, this anti-hedonistic tendency does not, at its best, produce anything remarkable beyond making us into periodical bores. Schweitzer, however, it caused to give up more than one brilliant career for a life of physical and spiritual healing in the jungle. And while everybody thought he was going mad (as most other men would have been if they had acted likewise) he wholly succeeded in what he set out to do—for the very reason that his introverted aggression was so exceptionally well complemented by pity on the one hand, and by extraverted, sublimated aggression on the other hand. How exactly such a uniquely beneficial constellation and interaction of psychic forces—of but a single aspect of which I have here tried to give the barest outline—could have come about is beyond us to explain if we are not given more material about Schweitzer's personality, and possibly also if we are. Oskar Pfister at any rate, triumphantly quoted by Mr. Seaver on p. 83, thinks that "in the last instance [psychological analysis of Schweitzer's mind] is bound to stop short somewhere in deference to those creative powers which spring from the realm of the Eternal Logos, from Eternal Freedom". Thus Pfister confesses, in Mr. Seaver's opinion, "the inability of psycho-analysis to explain the personality of

² Glover, E., *Psycho-analysis*, London, 1939.

³ Flugel, J. C., *Man, Morals and Society*, London, 1945.

Schweitzer" (p. 83). This is perhaps putting it a bit unfairly. Mr. Seaver does not mention that beside being a psycho-analyst, Oskar Pfister (for whose work⁴ I have the greatest respect) is, like his friend Albert Schweitzer, a priest, and may therefore be inclined, rightly or wrongly, to regard the unexplained as unexplainable. Personal contact with Schweitzer, too, may have engendered an awe in Pastor Pfister that would somewhat paralyse his scientific attitude. For the impact of Schweitzer's personality upon those who know him is undoubtedly strong. Indeed, it seems to me that even Tovey's comments on Schweitzer's much-discussed Bach-aesthetics would have been more direct, had his acquaintance with Schweitzer been less so. The passage in question⁵ is worth quoting in full, all the more since Mr. Seaver does not betray any knowledge of it:

One of the greatest French organists [*i.e.* Charles Marie Widor. H.K.] confessed himself baffled by the abstruse harmonies and textures of Bach's chorale preludes until the young organist Dr. Albert Schweitzer was introduced to him as a student who had made a special study of these compositions, and who pointed out that the explanation of every detail could be found in the words of the hymns.* It is, indeed, a fascinating task to trace in any of Bach's choral preludes the particular verse that he has in mind. The only point in which I find myself respectfully differing from the great French organists is that I have always felt that the French harmonic theorists from Rameau onwards have suffered so much from disciplinarian logic that Bach's harmonic style always transcends their theories, whether it be symbolic or not. Moreover, if any detail in Bach's works failed to satisfy me as music, no amount of verbal symbolism would make it more acceptable to me.

It seems that Tovey avoids a straight reply to Schweitzer's contentions. But whether or not Schweitzer's personality has captivated him, there is no doubt that it has downright bewitched Mr. Seaver, whose book will offer little to those who know Schweitzer's works and gramophone records, though quite a lot to those who don't. Almost throughout, Mr. Seaver does not only write—as is good and proper for a biographer—*con amore*, but also *molto espressivo*, indeed *molto vibrato*. The result is at times extremely soporific, particularly when the author gets repetitive. Thus we read on p. 45 how Schweitzer "schooled himself with a right good will", while on p. 59 we hear of "the patience and serenity to which this man of iron will has schooled himself", on p. 92 of his "rugged frame and iron will", his "brain of ice and heart of fire. . . ." The author also delights in this kind of *strepitoso*:

This appreciation at such an age [15] of the most recondite of all musical composers is remarkable enough, but even more so is the fact that together with his veneration for John Sebastian Bach went an equal veneration for another whose genius stands at the opposite end of the pole from his, Richard Wagner. (p. 19.)

(*Nota bene*: Bach isn't the most recondite composer, and a simultaneous appreciation of Bach and Wagner is—*pace* Schweitzer's genius—nothing out of the ordinary for a tolerably musical youth.)

That a scholar engrossed in original research in two distinct fields of learning should turn to the advanced study of the theory of music for mental recreation and spiritual refreshment, is in itself remarkable; but that he should turn to it, not as an amateur, but as a specialist in the most intricate and subtle domain of that art, and contribute to its elucidation a classic work, this reaches the summits of scientific and artistic achievement. (p. 250.)

* Tovey's account is inaccurate. Widor recounts: "Im Herbst 1893" [when Schweitzer was 18] "stellte sich mir ein junger Elsässer vor und bat mich, mir auf der Orgel vorspielen zu dürfen. 'Was denn?' fragte ich. 'Bach, selbstverständlich!' antwortete er. In den folgenden Jahren kehrte er regelmässig. . . wieder, um sich unter meiner Leitung im Orgelspiel zu 'habilitieren', wie man zu Bachs Zeiten sagte. Eines Tages—es war anno 1899—als wir gerade bei den Choralvorspielen standen—gestand ich ihm, dass mir in diesen Kompositionen manches rätselhaft sei. . ." etc.⁶

⁴ Cf. for instance Pfister, O., *Psycho-analysis in the Service of Education*, London, 1922.

⁵ Tovey, D. F., "Absolute Music", Alsop Lecture, University of Liverpool, 1938, published in *A Musician Talks*, ed. Hubert Foss, Vol. II, London, 1942.

⁶ Widor, C. M., *Vorrede* (Paris, 1907) to Schweitzer, A., *J. S. Bach*, Leipzig, 1935.

Criticism of Schweitzer the man does not occur (maybe there is none to make); criticism of his thought is rare and apologetic:

Nevertheless—since it is no part of a biographer's duty to pretend agreement with his subject in every matter, even in a matter where he is far less qualified than his subject to venture an opinion—the present writer must confess that, despite the extraordinary cogency of Schweitzer's arguments to the contrary (which are still further elaborated in his second work), he is still unconvinced that there is *no* trace of Greek influence in St. Paul. The arguments against it, as Schweitzer marshals them, are indeed very difficult to controvert, and yet the impression remains. (p. 210f.)

A spot of journalism, particularly under present-day paper conditions, would do Mr. Seaver a lot of good. At the same time he seldom talks nonsense. When he does, however, he does it with characteristic thoroughness:

When Schweitzer says that 'Bach's relation to his text is active, not passive; it does not inspire him so much as he inspires it'—we cannot fail to be reminded of another parallel with Kant for whom the subject-self, by the act of his 'transcendental unity of apperception', subsumes the outer world which he perceives, and re-creates it, rendering it plastic to the power of thought. (p. 247.)

This is a rare specimen of muddled babble such as can elsewhere only be heard during the sessions of the Brains Trust. Where is Mr. Seaver's *tertium comparationis*? Bach's relation to his text parallels Kant's relation to—what? Expressed logically, Mr. Seaver's parallel runs thus: Bach's relation to his text parallels man's relation to the world as seen by Kant. And this is submitted as a parallel between Bach and Kant of which "we cannot fail to be reminded"! For the rest, the book gives a good account of the life, and a comprehensive digest of the thought, of one of the greatest men of our age. Is he of our age? Both his universality and his singularly incorruptible and active ethics suggest that he is one of the very few above it.

Richard Wagner: The Valkyrie. By Berta Geissmar. Pp. 35. (Covent Garden Operas, Boosey & Hawkes.) 1948. 2s. 6d.

Dr. Geissmar doubtless knows what she is talking about. The novice reader doesn't always. In the Introduction (p. 6), for instance, he reads that "Wotan, haunted by fear of the gods' impending doom, has visited Erda". Who is Erda? "By the magic power of love he has won from her Knowledge, and she has borne him Brünnhilde . . . and her eight sisters. . . ." Bewildered rather than enlightened, the novice reader yet hopes to be informed in due course about Erda's *personalia*. She next pops up on pp. 18 and 20, but only in reprises of "what was already mentioned". Again, on p. 22, all the novice learns about her is that she "impressed [Wotan] with her warning words about the impending doom of the gods", and that "urged by his desires to learn more, he descended to her and gained more knowledge from her by the magic spell of love. He tells Brünnhilde that she and her eight sisters are his daughters by Erda. . . ." Nothing, the novice reflects, is more enervating than wanting to know something and being repeatedly told something else instead, and when, on p. 23, he is once more confronted with Erda's prophecies, he justifiably gives up all hope of ever hearing who Erda is. Similarly, Loge is, or rather isn't, introduced on p. 22 as if he were an old acquaintance. As for Hagen being the "son of Alberich and Krimhilde, widow of Gibich and half-brother to Gunther and Guttrune, the Gibichungs" (p. 23), this is roughly quintuple Dutch to the intended reader, supposing even that he does not gather Krimhilde to be half-brother to Gunther and Guttrune. The reader will also find it exasperating, when a motif is renewedly mentioned, not to be referred back to its music-type quotation (except in a few instances). And while the Hunding motif is first mentioned (and quoted) on p. 10, it is not described in detail until p. 12. The *Winterstürme* music-example (p. 16) should be given with text; nor is only this song "well known as a concert piece" (p. 17), but also *Wotans Abschied* and *Feuerzauber*. Dr. Geissmar is fond of commending *Leitmotive* to the man-in-the-amphitheatre by calling them melodious. On p. 8 we get the "gentle, melodious Sieglinde motif". Eight lines further down there are the Siegmund, Brother-and-Sister, and Love motifs, "all eloquent and melodious themes". And 11 lines further on (p. 19)

the Love motif is still as melodious as ever. But now the author's supply of melodious is exhausted; the adjective does not recur until p. 33. The fact that Wagner wrote his own words is first referred to on p. 19, more than half-way through the book, though it is previously mentioned that he borrowed from old sagas (p. 6). Even on p. 19, however, the naïve reader may get the impression that the only words Wagner wrote himself were "Hoyotoho, Hoyotoho", for all that is said about Wagner the poet is—"This war cry, words and music both invented by Wagner, has been subject of frequent comment. . . ." There is not a word on the *Leitmotiv* technique which, however, we hope to see discussed in the book on *The Rhinegold* (Dr. Geissmar will be doing all the *Ring* books). Meanwhile, the present book is recommended on the basis of the first sentence of this notice. H. K.

SONGS AND THEIR INTERPRETATION

More than Singing. By Lotte Lehmann. Pp. 192. (Boosey & Hawkes.) 15s. 6d.

A great opera singer, introduced by Bruno Walter, here discourses to students primarily in her new American home, secondarily all over the world, on the art of *rendering*, assuming technique to have been acquired. Five song cycles and eighty single songs (three by English composers) are selected, and the point of view is analogous to Dr. Edith Sitwell's *The Pleasures of Poetry*. "Interpretation", the authoress emphasizes, "means individual understanding and reproduction". I, for one, did not expect to see the charm of so elusive a work of art as Duparc's setting of Baudelaire's *L'Invitation au Voyage* so unerringly pinned down: "A bewitching half light pervades this entire song—playful dreaming . . . longing without desire, without pain". This bears out the implicit principle "never approach a Lied just as a melody". It stands to reason that female singers will profit by these remarks more than males, because the actress in the expounder, ever conscious of an audience ("always be a part of the audience", p. 162), never forgets facial play, and sometimes indeed insists on it, as in the poignant instructions how to sing the start of Mahler's *Um Mitternacht*: "Your face has a searching expression,—feel the misery which is consuming you as you watch through the long hours of the night, finding no answer to your question." The high spots in the book are the pages on *An die ferne Geliebte*, *Die schöne Müllerin* and *Winterreise*, the last in particular. Such analyses are worth pages of formal thematic examination: e.g. "In this song (*Der Leiermann*) the greatest lack of expression is the acme of expression." Probably no exacter estimate of the lyricism of Richard Strauss exists than is comprised in Lotte Lehmann's appreciation of the ten songs chosen for this book. The translator is Frances Holden.

TWO PARRISH BOOKS

Chamber Music. By A. Hyatt King. Pp. 72. (Max Parrish.) 1948. 6s.

This essay, with seven plates in colour and thirty-three black-and-white illustrations (including a facsimile of the British Museum autograph of some bars of Beethoven's Op. 107), has all the competence we expect of Mr. King, who has crowded into six chapters the development of the sixteenth century *sonata da camera* into the chamber work with vocal parts of the recent British School. If it fails, it is through imperfect balance and a rough and ready dismissal of important achievements. For instance, the thirty-nine quartets that Haydn wrote between 1784 and 1803 are dealt with in ten lines; and Schubert's chamber music is credited, *exceptis excipiendis*, with "flabbiness of design" and "fanciful digressions", yes, even its greatness "coexists with the elements of decline". Mr. King has written so well about Schubert's dramatic music elsewhere that it pains one to note his apparent insensitivity to the entirely new spirit that Schubert brought into string writing. However, he tells us in what piece of Haydn's the *Chorale St. Antoni* is to be found, draws attention to not a few neglected works for small combinations of instruments including Beethoven's "Kakadu" trio of 1823 and Mendelssohn's pieces for piano, clarinet and basset-horn, and certainly covers the ground with a lucidity not always apparent in synopses of this kind.

Covent Garden. By Desmond Shawe-Taylor. Pp. 72. (Max Parrish.) 1948. 6s.

This is a capital achievement, written with enthusiasm and deep earnestness. The fortunes of the famous theatre and opera house from John Rich to the Opera-Trust (1732-1947) are followed with a happy speed that communicates itself to the reader, the seven plates in colour and the twenty-eight black-and-white illustrations assisting. It is a manual that the most casual opera-goer should be glad to have at hand, for, besides its wealth of information so genially outpoured, it really answers questions such as "Were the old race of singers superior to the present?" and "What were the bygone performances really like?" A great deal of wit is interspersed and the light-hearted manner fits the subject like a glove, fulfilling the promise of the exquisite frontispiece by an unknown artist of 1753 of "Harlequin-Rich".

MOZART'S LETTERS

Mozart Briefe. Ausgewählt von Willi Reich. Pp. 419. (Manesse Verlag, Switzerland.)

A pocket selected edition, similar in format to *The World's Classics*, furnished with a table of dates, a postscript by the editor, but no index or list of letters; there is an occasional footnote. The letters are not numbered. Schieder's 1914 text has been used, one only of the Basle letters (5th November, 1777) has been included as well as the letter to Leopold Mozart (5th July, 1783) first published in *Music and Letters* by Miss Emily Anderson. Leopold's long letter of 12th February, 1778, finds a place as well as Sophie Haehl's remarks on Mozart's death written to Constanze in 1825. The idea of this selection is that whoever possess it should feel that they have a friend for life in Mozart.

Richard Wagner. By Willi Reich. Pp. 233. (Otto Walter, Olten, Switzerland.)

This is No. 4 in a series ("Musikerreihe") of books on musicians, in which, in order to obtain the highest level of objectivity, the subject in each case is allowed to speak as much as possible in the first person. Wagner would have appreciated this permission, and in the three sections headed respectively *Leben*, *Fühlen*, *Schaffen*, he enjoys it. The *life* is ordered in short summaries under each year, and where the composer has left no word the editor fills the gap. The procedure is a development of, for instance, Friedrich Kerst's "Beethoven, the man and the artist revealed in his own words", which H. E. Krehbiel translated in 1906, but its biographical tenor gives it a great advantage over that type of handbook, and Herr Reich has achieved a readable and not merely an epigrammatic result.

E. H. W. M.

The Mirror of Music. By Percy A. Scholes. Two vols. Pp. xix + 523 and xvii + 441. (Novello and Oxford U.P.) 1947. 52s. 6d.

I am always filled with admiration for a person who can look at about ten feet of solid reading matter and reduce it to the dimensions of a manageable volume, or a couple of volumes, in the way that Dr. Percy Scholes has done with the three and a half shelves of *The Musical Times* that he has made generally accessible in the two volumes that lurk under the apposite title of *The Mirror of Music*. What Scholes has accomplished is a survey of 100 years of musical happenings as seen through the columns of *The Musical Times* from 1844 to 1944 and he has accomplished this stupendous task by organizing the chapters into sundry broad classes of musical activities and joining up copious excerpts from *The Musical Times* with explanation and exposition.

Some years ago I put the pertinent—or perhaps impertinent—question to Scholes: "Can you account for the amazing popularity of your book, the *Oxford Companion to Music*?" His reply was characteristic: "No, I can't account for it—it's a thoroughly bad book!" Fortunately, I understood him. As a librarian, whose life is a constant sequence of questions and answers, I knew that he meant that within the limits of such a book, and with so much ground to be covered, the matter was bound to be sparse—even

skimpy. Yet, as a quick reference book it has decided merits and I use it from time to time to check up on dates or for simple definitions.

What has this got to do with *The Mirror of Music*? Not very much on the surface but quite a lot underneath. Although the two books differ in their ground-plans, the "Mirror" is most definitely a companion work of sorts to the "Oxford Companion". It is an encyclopedic survey of that which should mainly concern the seeker after facts in the musical history of England during the last half of the nineteenth century and the greater portion of the first half of the twentieth: it is potted history for those who read as they run, particularly as a good proportion of the matter is amusing and interesting to the layman as well as the musician. But it goes further than this; it provides a valuable starting point for the serious musical historian. Every specialist who consults it will wish that certain subjects were treated in greater detail—but it will not always be the same subjects of which these specialists will deplore the paucity of the information. The first thing a reviewer will do on picking up a book of this kind will be to check up on those matters of particular concern to himself and if he finds those things which he already knows, and a little more besides, he will be less than human if it does not make him happy. On the other hand if his own subjects are scantily treated and given less than what he considers their measure of importance, by so much will he deprecate the work. For myself, in this particular instance, I could have wished for more detailed consideration of Manchester's highly important part in the development of orchestral music, among other things, and more attention to the provinces generally, but this does not blind me to the realization that Scholes has provided a reference book that is, at the same time, a congenial bedside book—that if it is not desired to know what England was thinking about a particular composer or composition at a particular moment one may dip into the book merely for the sake of geniality.

J. F. R.

Thirteen Centuries of English Church Music. By W. H. Parry. Pp. 64. (Hinrichsen.) 1946. 4s. 6d.

Thirteen whole long rich centuries of music presented in sixty-four little pages! One asks oneself, with a yeasty admiration tempered by something as cold as awe, who could have had the temerity to undertake such a task of compression, let alone comprehension. We know that these are the days of the omnibus volume and the synthetic treatise; but this one must surely be jet-propelled. Perhaps that accounts for such bewilderments, for the reader, as the suggestion that music can "transcend" us to certain realms, or that there is such a person as an organ student or chorister who is an "executive" of music: while the trio of names of the forerunners of present renaissance composers is distinctly odd, Parry and Stanford appearing with, of all excellent teachers at Eton and non-existent creative artists, Charles Harford Lloyd, while Mackenzie is ignored. As "An introduction to a great national tradition" this is a manual for those who already know. But presumably it is meant as a popular treatise, to attract, maybe, the "new audience", and if that be so it is both too much and too little.

Everyman's Dictionary of Music. Compiled by Eric Blom. (Dent.) 1947. 10s. 6d.

Even after many months of trial and error in the cattish task of trying to discover large errors in this volume one is still amazed at such a monument of diligence. The very decision to undertake the task was an act of courage greater even than the carrying through of the project. Are there omissions? Possibly; but you can learn here that John Gostling, an "Eng. cleric and bass singer", was born at East Malling, Kent, c. 1650 and that piece of information is contained in a volume you can carry on your person with more ease than the one of the *Grove* set where the same information may be found. *Grove* gives you more to read, *Everyman* gives you what you need at the moment. Living performers have been excluded, wisely because any choice would have seemed invidious and choice there would have to have been. Living writers on music, however, are included but the line is drawn there at the simple journalist who is left to review the volume in pure abstraction.

S. G.

Gramophone Records

Bizet: Agnus Dei, and

Verdi: Requiem, "*Ingemisco, tamquam reus*".

Luigi Infantino and orchestra, c. Erede.
Columbia LX 1080. 6s.

Verdi: Falstaff, "*L'onore, Ladri*", and
"*Ehi, taverniere*".

Mariano Stabile and orchestra, c. Erede.
Columbia LX 1081. 6s.

Verdi: La Traviata, "*E strano*", "*Ah fors e lui*", "*Follie*" and "*Sempre libera*".

Elisabeth Schwarzkopf and Philharmonia Orchestra, c. Braithwaite.
Columbia LX 1079. 6s.

Verdi: La Traviata, "*Di Provenza il mar*", and

Gounod: Faust, "*Dio possenti*".*

Paolo Silveri and Covent Garden Orchestra, c. Robinson.
Columbia DX 1483. 4s.

All these records are well worth investigating, for all are in their various ways remarkable. LX 1080 and 1081 both suffer from serious cross-modulation distortion and Falstaff's "Honour monologue" comes near to being ruined by an incredibly foolish cut in respect of the orchestral epilogue which Verdi obviously meant to round the whole thing off: there is plenty of spare space at the end of the disc and absolutely no excuse for such an act of sheer vandalism. Elisabeth Schwarzkopf's record illustrates both the strength and the weakness of her portrayal of Violetta: the more serious moments are excellently done, but the coloratura passages are weak; intelligence and understanding are not enough to portray the true Violetta, though they may, as here, contribute a very human approximation. Silveri's singing of the famous piece from *Faust* is the most satisfactory record of the group, a fine voice beautifully controlled and showing very great promise for the future: cross-modulation again spoils our pleasure towards the centre of the disc but is not very serious. This is a fault that has become very prevalent in recent issues and one to which we hope the recording engineers are paying due attention.

Nicolai: Overture, The Merry Wives of Windsor.*

The Philharmonia Orchestra, c. Krips.
Columbia DX 1484. 4s.

The recording is a little coarse on climaxes, as the Philharmonia records nearly always are, but Krips gets a really good performance which can be strongly recommended.

Barber: Symphony No. 1, Op. 9.*

New York Philharmonic Symphony Orchestra, c. Walter.
Columbia LX 1077-78. 12s.

Samuel Barber's is a name to be reckoned with in contemporary music and this first Symphony, in one movement, affords an easy, attractive and impressive introduction to his work. Bruno Walter's performance stresses its lyrical and romantic aspects and the recording, for an American effort, is singularly inoffensive.

Schumann: Kinderszenen, Op. 15.*

Alfred Cortot.
His Master's Voice DB 6700-01. 12s.

A fine understanding performance very well recorded; in fact, one of the best sets of piano records we have yet heard.

* Strongly recommended.

Tchaikovsky: Serenade in C, Op. 48, and
Liadov: Berceuse, Op. 58.

Philharmonia Orchestra, c. Dobrowen.

His Master's Voice C 3751-54. 16s.

Dobrowen gets a straightforward and fairly accurate performance of this ultra-romantic music. The recording is adequate without being outstanding. A broader and more vigorous treatment might be more rewarding.

*Vieuxtemps: Violin Concerto No. 5 in A minor, Op. 37.**

Heifetz and London Symphony Orchestra, c. Sargent.

His Master's Voice DB 6547-48. 12s.

Connoisseurs of violin playing are advised to get hold of these records. Heifetz' performance is astonishing and the recording, without venturing at all widely in terms of frequency range, is properly balanced and entirely without blemish. A very good set indeed.

Mozart: Symphony No. 39 in E flat, K.543.

National Symphony Orchestra, c. Goehr.

Decca AK 1236-38. 14s. 3d.

London Symphony Orchestra, c. Krips.

Decca K 1829-31. 14s. 3d.

Neither of these sets can be recommended with any enthusiasm. The Krips is the better but scales no heights; both are stodgy with patches of slovenly thoroughly un-Mozartian phrasing, while Goehr in addition gets coarse wiry recording which detracts even further from the value of the whole.

*Rimsky-Korsakov: Capriccio Espagnol, Op. 34.**

Danish State Radio Orchestra, c. Malko.

His Master's Voice C 3686-87. 8s.

A fine performance with plenty of devil in it and extremely well recorded. So far as we can judge a larger orchestra would have been an advantage, but this is good value on plum labels.

Mahler: Lieder eines fahrenden Gesellen.

Eugenia Zarewska and the London Philharmonic Orchestra, c. van Beinum.

Decca K 1624-25. 9s. 6d.

Eugenia Zarewska sings these songs in a style that is perhaps too uniformly sombre and we should prefer rather more contrast of light and shade in the voice. The orchestra are sound, if a little stodgy, and the recording (with the exception of one bad moment towards the end of the third side) is very good.

Bach: Schafe können sicher weiden (Cantata 208).

Elisabeth Schwarzkopf with two flutes, cello and harpsichord.

Columbia LX 1051. 6s.

*Mozart: Et incarnatus est (C minor Mass, K.427).**

Erna Berger with the Philharmonia Orchestra, c. Krips.

His Master's Voice DB 6536. 6s.

* Strongly recommended.

*Schubert: Der Hirt auf dem Felsen, Op. 129.**

Margaret Ritchie with Reginald Kell and Gerald Moore.

His Master's Voice C 3688. 4s.

Three very satisfactory examples of first-rate music finely sung. For the benefit of those who can't afford all three we suggest the Mozart as the most rewarding and the Bach as the one most open to criticism. It is almost certainly true that no other singer alive could cope with the *Et incarnatus est* with so little apparent effort. Margaret Ritchie's fine interpretation of the Schubert is aided and abetted by some magnificent phrasing by Kell and Moore, but Elisabeth Schwarzkopf's Bach is a little "breathy" and the intonation of the flutes is not always quite true. So far as recording is concerned, the Bach and the Mozart are exemplary, as the Schubert would be also apart from a trace of distortion towards the centre of the second side. But none of these faults amount to very much and all three records have a great deal to recommend them.

Verdi: Rigoletto, "Pari siamo", and*

Puccini: Tosca, "Gia! Mi dicon venal".

Rothmuller and (in Puccini) Sacchi with orchestra, c. Erede.

His Master's Voice C 3689. 4s.

Verdi: Rigoletto, "Pari siamo", and Il Trovatore, "Il balen del suo sorriso".

Silveri and the London Symphony Orchestra, c. Erede.

Columbia DX 1461. 4s.

Verdi: Rigoletto, "We are equals", and "Vile race of courtiers".

John Hargreaves and the London Symphony Orchestra, c. Raybould.

Decca K 1203. 4s. 9d.

Those who are addicted to "Opera in English" will presumably choose the Decca record and will probably be satisfied with it. But Rothmuller in "*Pari siamo*" puts both his competitors in the shade; there is a dark ringing quality in his voice which neither Silveri nor Hargreaves can command and his magnificent record really does recall and almost re-create the stunning effect of his Cambridge Theatre performances. The *Tosca* excerpt is good too, and both are excellently recorded. Silveri's is not one of his best records and by comparison is sadly lacking in "atmosphere."

Wagner: Die Meistersinger, "Am stillen Herd in Winterzeit", and "Morgentlich leuchtend..."

Set Svanholm and orchestra, c. F. Weissmann.

His Master's Voice DB 6537. 6s.

*Wagner: Die Meistersinger, "Fliedermönolog".**

Schöffler and Zurich Tonhalle Orchestra, c. Knappertsbusch.

Decca K 1731. 4s. 9d.

Schöffler's "*Fliedermönolog*" is excellent, finely sung and recorded with exceptionally good balance. Svanholm sings "*Am stillen Herd*" in the proper style and conveys a sense of real enthusiasm despite the tight quality of some of his higher notes but the recordings of this and the Prize Song are not very pleasant.

*Suppé: Overture, Morning, Noon and Night in Vienna.**

National Symphony Orchestra, c. Victor Olof.

Decca K 1293. 4s. 9d.

Mr. Olof has quite a flair for light music and this performance has both style and "bounce". The recording is good without being up to Decca's best.

* Strongly recommended.

Strauss: Ein Heldenleben, Op. 40.

Royal Philharmonic Orchestra, c. Beecham.

His Master's Voice DB 6620-24. 30s.

A first-rate new recorded performance of *Ein Heldenleben* has long been needed, but unfortunately this is not it. The performance is for the most part respectable, but dull; and the recording is very ordinary—not very wide in range, rough on climaxes and very coarse towards the disc centres. Sir Thomas used to excel in this work before the war, but apparently he can no longer fancy himself as the Hero. Mengelberg, to whom the work is dedicated, has recently recorded it for Telefunken with the Concertgebouw Orchestra; we do not advise anyone to buy this Beecham set until they have heard it.

*Brahms: Ein deutsches Requiem, Op. 45.**

Elisabeth Schwarzkopf, Hans Hotter, Singverein der Gesellschaft der Musikfreunde and the Vienna Philharmonic Orchestra, c. Herbert von Karajan.

Columbia LX 1055-64. 60s.

This is probably the finest artistic achievement for the gramophone since the pre-war set of *Die Zauberflöte*. The performance is magnificent, the recording is beautifully balanced with little more than a trace of cross-modulation distortion and the result obtainable from these records on a first-class reproducer is a complete revelation. A really outstanding release which it is impossible to recommend too highly.

*Brahms: Symphony No. 1 in C minor, Op. 68.**

Vienna Philharmonic Orchestra, c. Furtwängler.

His Master's Voice DB 6634-38: DBS 6639. 33s.

This is quite the finest recorded version we have heard of the Brahms C minor. There are one or two peculiarities of tempo, as one might expect from Furtwängler, but nothing that seems wantonly wrongheaded. The playing is clean and well balanced, the finale is particularly well integrated and the recording is very good.

Brahms: Sonata No. 1 in G, Op. 78.

Georg Kulenkampff and Georg Solti.

Decca K 1705-07. 14s. 3d.

A good straightforward account of the music, but not particularly well recorded.

Brahms: Academic Festival Overture, Op. 80.

London Symphony Orchestra, c. Clemens Krauss.*

Decca K 1726. 4s. 9d.

Liverpool Philharmonic Orchestra, c. Sargent.

Columbia DX 1447-48. 8s.

There is no comparison between these issues. Krauss concentrates on the festive and Sargent on the academic aspect of the overture. Krauss gets the better playing and recording. The Columbia set takes three sides and carries the fifth Hungarian Dance in G minor as a make-weight.

*Haydn: Symphony No. 96 in D.**

Concertgebouw Orchestra, Amsterdam, c. van Beinum.

Decca K 1855-57. 14s. 3d.

This is the best performance obtainable on records and van Beinum has used just the right forces, in contrast to English conductors who employ 80 players indiscriminately for both Haydn and Richard Strauss apparently oblivious of the fact that for the former it is always too many and for the latter often too few. The recording is clear, with quiet surfaces, but is very lightly cut and needs plenty of amplification; in other words, turn your volume control well up.

* Strongly recommended.

Mozart: *Die Zauberflöte*, "In diesen heiligen Hallen",* and "O Isis und Osiris".

Paul Schöffler and the London Symphony Orchestra, c. Rankl.

Decca K 1851. 4s. 9d.

Good versions well sung and recorded, these are not up to Strienz' performances in the complete *Zauberflöte* set. Even so, they are well worth hearing.

Bruch: *Violin Concerto No. 1 in G minor, Op. 26*.

Georg Kulenkampff and the Zurich Tonhalle Orchestra, c. Schuricht.

Decca K 1603-05. 14s. 3d.

This is naturally a better recording than the old Menuhin version, but not so much of an improvement as we had hoped. It is rather small-scale stuff and lacking in "room tone", and there are some odd occasional lapses by the soloist of a kind we should not have expected from Kulenkampff. Menuhin has made a new version with the San Francisco Symphony Orchestra under Monteux for which it might be as well to wait. In case violinists and concert promoters are unaware of the fact, we would like to mention that Bruch wrote two other good violin concertos which might be played for a change and even be recorded!

Liszt: *Piano Concerto No. 1 in E flat.**

Moura Lympany and the National Symphony Orchestra, c. Royalton Kisch.

Decca K 1834-36. 14s. 3d.

*Piano Concerto No. 2 in A.**

Malcuzyński and the Philharmonia Orchestra, c. Süsskind.

Columbia LX 1071-73. 18s.

Here are the old warhorses both released almost simultaneously, and very finely done too. The A major is given the fuller and louder recording, while the famous "Triangle" Concerto is viewed in deeper perspective, possibly a little better balanced and certainly recorded over a wider frequency range. The performance of the A major is more heroic and truer to the style of the composer, but the E flat is competently done and both can be recommended.

Malcolm Arnold: *Comedy Overture, Beckus the Dandipratt*.

London Philharmonic Orchestra, c. van Beinum.

Decca K 1844. 4s. 9d.

Technically this is one of the finest records Decca have yet released. As music we cannot really find anything to be said for it, but gramophone enthusiasts who want to keep up with the times are recommended to give it a hearing.

Humperdinck: *Overture, Hänsel and Gretel.**

L'Orchestre de la Suisse Romande, c. Blech.

Decca K 1854. 4s. 9d.

A good record of a well-balanced, sympathetic performance.

Liszt: *Les Préludes*.

L'Orchestre de la Société des Concerts du Conservatoire, c. Jorda.

Decca K 1733-34. 9s. 6d.

This performance will not compare with Weingartner's (Columbia LX 877-8), and although the recording may be a little more realistic, the older version is worth keeping for its exceptional vitality and drive.

Liszt: *Mephisto Waltz and Liebestraum No. 3 in A flat.*

Clifford Curzon.

Decca K 1723-24. 9s. 6d.

* Strongly recommended.

Bach: Italian Concerto, and
Rameau: Les Cyclopes.*

Monique Haas.

Decca K 1442-43. 9s. 6d.

These two sets are taken together entirely for convenience in reviewing, because they illustrate between them the weakness and the strength of Decca recording technique as applied to the piano. Before we go any further we may as well say categorically that the Liszt records are about the most unsatisfactory of any modern piano issues for the gramophone and in contrast the Bach-Rameau set gives some of the finest reproduction of piano tone and dynamics we have ever heard. Both performances are very fine and Clifford Curzon has been exceptionally unfortunate in receiving such a raw deal from the engineers. One general inference can be drawn from a comparison of the two sets; that Decca can record a piano very realistically provided they are not asked to cope with sudden heavy transients, for it is the sudden heavy chords of *Mephisto* which make so foully unpleasant a noise when reproduced from these records. We suggest that in their own interest the Decca Company would do well to withdraw this issue.

Beethoven: Symphony No. 1 in C, Op. 21.

National Symphony Orchestra, c. Rankl.

Decca K 1239-42. 19s.

A steady performance which we fear its detractors may describe as slow and dull. There isn't much subtlety in the playing, while the quality of the recording is not by any means up to Decca's best standards; the upper strings sound hard and wiry and there isn't much genuine bass.

G. N. S.

Lehar: Gold and Silver Waltz; Land of Smiles Overture.

Tonhalle Orchestra, Zurich, c. Lehar.

Decca K 1711 and K 1710. 4s. 9d. each.

These two discs are well recorded, implying that "*Ffrr*" can be sent over the water successfully, and presumably the performance is authentic. For those who like Lehar the two discs are to be recommended.

Lehar: Hab nur dich allein.

Heuberger: Im chambre separee.

Erna Sack and Max Lichtegg, with orch. accompaniment.

Decca K 1578. 4s. 9d.

Two numbers in the Booth-Ziegler style in German, quite well sung and recorded.

Mozart: Die Entführung Overture; The Impresario Overture; Idomeneo Overture.

National Symphony Orchestra, c. Boyd Neel.

Decca K 1323 and K 1410. 4s. 9d. each.

Die Entführung is much more acceptable to us than the Beecham version reviewed a matter of a year ago. The recording is better and the performance definitely in the Mozart tradition. The other two overtures are on each side of K 1410 and are of the same quality of recording and performance.

Delius: On hearing the first cuckoo in spring.

National Symphony Orchestra, c. Goehr.

Decca K 1341. 4s. 9d.

We are not truly expert in Delius but this performance seems to us to be very satisfying indeed and the recording is quite good.

* Strongly recommended.

Falla: The Three-cornered Hat.

National Symphony Orchestra, c. Jorda.

Decca K 1335-6. 9s. 6d.

Direct comparison between this set and the Columbia Philharmonia-Galliera version gives the award to the latter. The Decca set is not up to the best "Ffr" standards and we are not too sure of the performance. The Columbia set was very good and lacks only the concert hall atmosphere through what seems to be overdamping of the recording studio. In this respect the Decca set is better.

Mendelssohn: Capriccio Brillant.

Moura Lympny and the National Symphony Orchestra, c. Boyd Neel.

Decca K 1191. 4s. 9d.

The chief merit of this record is the splendid balance between piano and orchestra. How often do we hear the piano sounding twice as loud as everything else put together. Here the balance is admirable. The work is not among Mendelssohn's greater achievements, but the recording and performance are pleasant and competent.

Beethoven: Piano Concerto No. 5 in E flat major. The Emperor.

Denis Matthews and the Philharmonia Orchestra, c. Süsskind.

Columbia DX 1462-6. 20s.

Still another recording, but this time a winner at a reasonable price. Performance, conducting and recording are in every way satisfactory if not of the highest standard. A good buy.

Beethoven: Symphony No. 5 in C minor.

Hallé Orchestra, c. Barbirolli.

H.M.V. C 3716-9. 16s.

This is intended to be a recording of a popular work at a popular price. In view of the number of times the work has been recorded it seems a pity to use up precious raw materials when so many compositions are sadly neglected. But if the justification is a performance by a good orchestra at a low price then . . . this issue is a waste of raw materials and of a good orchestra and performance, for the recording is so dull and lifeless as to make it a bad buy at any time.

Rachmaninov: Rhapsody on a theme of Paganini, Op. 43.

Rubinstein and the Philharmonia Orchestra, c. Süsskind.

H.M.V. DB 6556-8. 18s.

After the disappointing set of this work issued a few years ago a new recording was wanted and here it is. It begins extremely well and continues even better—but there is so much *con brio* in the recording that nervousness creeps in as one wonders what will happen nearer the end. It happens. The present reviewer's gramophone can tackle most recordings but this proved too much for it and on side 6 the stylus got about half-an-inch in and stayed there. Examination of the modulated groove shows at least two points on this side where adjacent grooves actually intersect. A second copy was secured and this was playable, but only just. The matter was then taken up with The Gramophone Co. who sent a "second edition" of the third disc. This edition has been toned down appreciably and is quite safe on a good gramophone. Identification of the two states will be found in the number impressed on the record (side 6). The number 2EA12293 is followed by -1 on the unplayable version and by -3 on the "revised" version. Given a very good electrical gramophone with a light and undamped pick-up, the whole set is exciting. An acoustic gramophone would be unsuitable on several of the sides—a steel needle would break the groove walls and a thorn needle would lose its point.

Grieg: *En Svane*, Op. 25, No. 2; and *Eros*, Op. 70, No. 1.

Kirsten Flagstad and the Philharmonia Orchestra, c. Braithwaite.
H.M.V. DA 1879. 4s.

These two lovely lieder are beautifully sung by Flagstad. The orchestral accompaniment is carefully handled and the recording is good.

Traditional Sicilian Folk Songs: *Cantua a Timuni* and *A la Barcillunisa*.

Giuseppe di Stefano (tenor) with orch. accompaniment.
H.M.V. DA 1877. 4s.

An appealing record of two interesting songs admirably rendered.

H. A. H.

Bizet: *Les Pêcheurs de Perles*, *Cavatine de Leila*.*

Janine Micheau and the London Symphony Orchestra, c. Mathieson.
Decca K 1672. 4s. 9d.

Rossini: *The Barber of Seville*—"Una Voce Poco Fa".*

Janine Micheau and the London Symphony Orchestra, c. Mathieson.
Decca K 1650. 4s. 9d.

Rossini: *The Barber of Seville*—*Largo al Factotum*; and

Verdi: *Rigoletto*—"Cortigiani, Vil Razza Dannata".

Silveri and the Royal Opera House Orchestra, Covent Garden, c. Rignold.
Columbia DX 1432. 4s.

Verdi: *Otello*—"Credo" and "Il Sogno".

Schöffler and the London Philharmonic Orchestra, c. Rankl.
Decca K 1664. 4s. 9d.

Puccini: *Manon Lescaut*—"Sola Perduta, Abbandonata", and

Madame Butterfly—"Con Onor".

Adriana Guerrini and Symphony Orchestra of the Augusteo, Rome, c. Bellezza.
Columbia DX 1431. 4s.

Verdi: *I Vespri Siciliani*—"Merce, Dilette Amiche," and

Mascagni: *L'Amico Fritz*—"Non Mi Resta".

Rina Gigli and the Royal Opera House Orchestra, Covent Garden, c. Rignold.
H.M.V. DB 6459. 6s.

Wagner: *Lohengrin*—*Elsa's Dream*.

Helen Traubel and the Philharmonic Symphony Orchestra of New York, c. Rodzinski.

Columbia LX 1026. 6s.

The best of this collection are the records made by Janine Micheau; the worst, that by Helen Traubel. This latter is a badly balanced recording of a beautiful voice whose owner should not have let pass this engineer's version of her musicianship. (In their own interests, first-class performers should seek technical advice on what is and what is not good reproduction; and they should exercise this knowledge in their dealings with gramophone companies.)

The Bizet record is distinguished by first-class orchestral playing; especially beautiful is the piquantly orchestrated coda. The aria itself has probably never been sung better. In "Una Voce" this French soprano compares well with her Italian colleagues in producing both *bel canto* and *coloratura* effects, using her voice with great intelligence. Guerrini's record has the undeniable stamp of true operatic style; but her singing is unsubtle; where nuance might be, the obvious is all too often there. In one respect at least, Rina Gigli

* Strongly recommended.

does not share her father's good fortune; her top register does not record well. Her performance of the Verdi *bolero* has polish and great verve and the orchestral complement in both her arias is outstanding.

Both Silveri and Schöffler give sound performances on records which might have been starred had the accompaniments reached appropriate standards. Whereas a tenor may establish himself as "heroic", "lyrical" or "light", it is in the nature of the operatic repertoire that the successful baritone must be able to range widely in all types of rôle. Silveri shows here how well he has qualified for his trade; each of these arias may often have been sung better, but there can be very few baritones living who could sing both at this high level of dramatic musicianship.

The Schöffler recording is worth having for the last few bars of the "*Credo*." His enunciation of the climactic word "*nulla*" is a lesson in itself. It is scarcely possible to sing the English word "*nothing*". Faced with the necessity of making the word really tell, English bass-baritones struggling with translated versions, have tried whispering, snarling and shouting it and have always failed to make the point that Verdi had in mind. They always will fail; and here Schöffler shows why they must.

Elgar: Introduction and Allegro for Strings, Op. 47.

The Hallé Orchestra, c. Barbirolli.

H.M.V. C 3669-70. 8s.

Elgar: Elegy for Strings, Op. 58, and

*Fauré: Nocturne (from "Shylock", Op. 57).**

The Hallé Orchestra, c. Barbirolli.

H.M.V. B 9567. 3s. 3d.

Bach: Brandenburg Concerto No. 1, and

Chorale—"Mortify us through Thy Grace."

Boyd Neel Orchestra, c. Boyd Neel.

Decca K 1541-3. 14s. 3d.

Bach: Brandenburg Concerto No. 3.

Boyd Neel String Orchestra, c. Boyd Neel.

Decca K 1619. 4s. 9d.

The strings of the Hallé Orchestra give a merely acceptable account of Elgar's Op. 47. Both existing sets (*i.e.* B.B.C. with Boult on H.M.V. DB 3198-9 and Boyd Neel with his own String Orchestra on Decca K 775-6) are old, but they should be considered. The Hallé can do better than this and so can the recording engineers. Breeding tells; one wonders if John Barbirolli's inbred love of French music accounts for the fact that his orchestra plays superbly in the Fauré *Nocturne* and merely competently in the Elgar works. This, from our point of view, is the wrong way round. Inspired performances of Elgar's string music mean so much more than exquisite re-creations of Fauré trivia. Still, we should be grateful for this soupçon of loveliness most French. No other British conductor could do it.

What to do with the Boyd Neel issues is merely a matter of how you like your Bach. Only one competing set of either concerto need be considered, *viz.* the Columbia issue performed by the Busch Chamber Players (the six Concertos are on LX 438-49). The choice is Busch—intimate performances using the minimum effective *ripieno* resources and with every voice cleanly delineated. Boyd Neel—thick tone and a too noisy *ripieno* providing insufficient perspective for the concertante instruments. But wonderful verve and magnificent reproduction.

The Chorale, in Hodge's pleasant arrangement, is performed most effectively.

* Strongly recommended.

Mendelssohn: Piano Concerto No. 1 in G Minor, Op. 25.

Eileen Joyce and the London Symphony Orchestra, c. Fistoulari.
Decca K 1687-8. 9s. 6d.

Nowhere more than in this Concerto did Mendelssohn pay the price of being a romantic unliberated from classical forms. A finer craftsman than Liszt, a more gifted melodist than Schumann (to take Romantic extremes) he had neither the guts of the former nor the insight of the latter which, either way, would have lead him to make different use of the delightful but entirely non-generative themes in this work. In other words, it is characteristic Mendelssohn which is still wider of the symphonic mark than either the symphonies or the violin Concerto. The Rondo is a jolly movement and successful for the same reason that the two famous orchestral scherzi are successful, *i.e.* it is unbuttoned Mendelssohn throwing tunes about for their own delightful sake and only stopping, as it were, when out of breath. This movement is played very well by Miss Joyce and makes the set worth having.

Bach: Sonata in G Major.

Trio Moyse.
H.M.V. C 3671. 4s.

*Beethoven: Sonata in D Major, Op. 12, No. 1.**

Szigeti and Horowitzski.
Columbia LX 1018-9. 12s.

Handel: Sonata for Violin and Piano, No. 4 in D.

Bernard Shore and Gerald Moore.
H.M.V. B 9596-7. 6s. 6d.

*Brahms: Trio in C Minor, Op. 101.**

Trio de Trieste.
H.M.V. C 3624-6. 12s.

*Corelli-Léonard: La Folia (Variations Sérieuses), and**Paganini-Kreisler: La Campanella.*

Campoli, acc. Eric Gritton.
Decca K 1670-1. 9s. 6d.

In spite of a curiously faulty violin tone, which may have nothing to do with the player, the Trio Moyse issue is worth buying. It is to be hoped that they will find a few more works as much worth their while as this.

Bernard Shore and Gerald Moore play a viola adaptation (in G major) of the well-known Handel violin Sonata very beautifully. In fact, their rendering makes a much better piece of chamber music than the violin version played by Menuhin and Gazelle on H.M.V. DB 6175-6. And, after all, that is the test. However we reproduce primitive and early classical sonatas and trio-sonatas, we shall never re-capture the sounds their composers heard. And if it is right to use a piano instead of a twangy harpsichord, there is nothing sacrilegious in replacing the viol or even the violin with the viola when it can be done as sensitively as here. The work may gain nothing; but a fine violist has, in this instance, gained a work.

Brahms' Opus 101 is surely amongst the very greatest chamber works for any combination; here, the Trieste Trio give an entirely satisfying performance. In this work a great deal depends on the cellist; the great germinal theme—one of Brahms' best tunes—in the first movement and the sustained pizzicato content of the second are both perfectly expressed by the cellist and his colleagues are of equal stamp. The recording is acceptable.

Technically one of the finest violin recordings ever made, the Decca issue is not worth buying because Léonard's treatment of Corelli's *Variations* is notoriously bad. Although

* Strongly recommended.

out of date technically, Bratza's performance on Columbia DB 501 still serves to show off the perfection of Corelli's period piece. From Columbia's two sides of a 10" the present issue is spread to three sides of a 12". The additional matter, mainly an irrelevant cadenza which occupies a whole side, is not good. The issue is appropriately rounded off by one of the nastiest of all Kreisler's lapses on the odd side.

Beethoven's Sonata from Opus 12 is the pick of this collection. Were it not for a slight dragging of tempo in the *Rondo* the performance would be flawless as well as inspired. For students of Beethoven the theme and variations which provide the second movement are of great interest. The theme is practically the same as that used for the set of variations in the A flat Sonata, Op. 26, and the variations themselves are similar in essentials. Without any doubt, in this, Beethoven's first thoughts were his best and readers who are not acquainted with this very revealing movement can do no better than buy Op. 12, No. 1, as here performed.

Chopin: *Mazurka in B flat minor, Op. 24, No. 4, and*

Mazurka in C sharp minor, Op. 50, No. 3.

Malcuzyński.

Columbia LX 1028. 6s.

Mazurka in F minor, Valse Brillante in F major, Op. 34, No. 3, and Impromptu in A flat major, No. 1.

Nicolas Orloff.

Decca K 1424. 4s. 9d.

Debussy: *La Terrasse des Audiences du Clair de Lune* and "*General Lavine*"—*Eccentric; Preludes, Book II, Nos. 7 and 6.*

Robert Casadesus.

Columbia LB 64. 4s.

Neither of the Chopin recordings are worth buying. Malcuzyński inexplicably spoils his performance by over-deliberated tempi; his rubato becomes self-conscious and almost mannered. This is an unusual fault in a fine Chopin pianist.

Orloff gives undistinguished renderings of one charming mazurka and two poor works. The existence of the A flat Impromptu may account for Chopin refusing to publish the *Fantasia-Impromptu* during his lifetime. Melodically and structurally it is so similar to that ill-considered piece that one can understand his not wishing to father both. The waltz is one of his weakest.

Decca should make somebody responsible for proof reading their labels. Why inform us of one Opus number, for the Waltz, and omit the mention that the Impromptu is Op. 29 and the Mazurka the third of Op. 7?

Casadesus' new pair of Debussy Preludes are less pleasing than his last; but that is not his fault for they are beautifully played and one hopes that he will complete the recording of Book II.

Saint-Saëns: *Le Cygne*, and

Rubinstein: *Melody, Op. 3, No. 1 (arr. Popper).*

Fournier, acc. Moore.

H.M.V. DA 1868. 4s.

The relevant facts are: the things are well played; the Popper arrangement is incredibly vulgar; there are already seven issues extant of cello and piano versions of the first work and four of the second. *What a dreadful waste.*

Italian Songs:

Core 'ngrato, and
Dicintencello Vuje.

Gigli, acc. Royal Opera House Orchestra, Covent Garden, c. Zamboni.
H.M.V. DB 6436. 6s.

Core 'ngrato, and
Pondino Al Nido.

Luigi Infantino, acc. Philharmonia Orchestra, c. Patane.
Columbia DB 2335. 3s. 3d.

The pick of these Neapolitan confections is *Core 'ngrato*. Gigli sings with opulent bravura; quite his old self. But at half the price the Infantino effort is a distinct bargain.

*Strauss: Concerto for Oboe and Orchestra.**

Leon Goossens with the Philharmonia Orchestra, c. Galliera.
Columbia DX 1444-6. 12s.

This beautiful work is reviewed elsewhere in this issue. In it the aged Richard Strauss has added greatly to the debt the world must owe his creative genius. The recorded performance is worthy of the work and will probably still be authoritative, when, in the years to come, the public has learned to love it. The recording engineers could have discharged their happy task with more distinction, but one cannot have everything, and the issue earns unreserved recommendation.

Schumann: Stücke im Volkston.

Andre Navarra, acc. Gerald Moore.
*Columbia LX 1065-6. 12s.

These five pieces for cello are not good Schumann; they achieve the true "folk style" feeling of the title, but they are of limited musical interest. Navarra plays finely and his distinguished accompanist gets from the characteristically pianistic accompaniments all that Schumann put into them.

Ravel: Mother Goose Suite.

National Symphony Orchestra, c. Beer.
Decca K 1342-3. 9s. 6d.

Borodin: On the Steppes of Central Asia.

Philharmonia Orchestra, c. Lambert.
Columbia DX 1449. 4s.

Bach: Brandenburg Concerto No. 4 in G.

Boyd Neel Orchestra, c. Boyd Neel.
Decca AK 1616-7. 9s. 6d.

Borodin's dull exercise in the pseudo exotic is well played and well enough recorded. The Ravel suite has been performed better, but never recorded as well as here. Beer's version is workmanlike and does not offend the canons of good taste.

In the Bach Concerto Grinke (violin) and Gleghorn and Morris (flutes) play impeccably. Elsewhere in this issue two other of the Decca "Brandenburgs" are reviewed, and what is said of them is true here also. Neel is using too heavy forces for *ripieno*. This is a great pity, for he is a sensitive interpreter of this musical genre and, when he has completed the set, discerning buyers will still demand the old Busch recordings which are by no means the better in every department.

* Strongly recommended.

*Ireland: Sonata No. 1 in D Minor.**

Frederick Grinke and the composer.

Decca AK 1400-3. 19s.

Some essentials of Ireland's individual style are already present in this early work. If, when he should be thinking, as in the long—too long—slow movement, he rhapsodises, he does so with invention. Nowhere in the work does he doodle in the manner of some of his younger contemporaries; he is always going somewhere. Grinke and the composer play magnificently. Since the recording is excellent and there is no other issue of the work, this set automatically earns a star. Now let us have the better work in A minor, played by the same artists.

John Ireland's serious music should be listened to more regularly. In the matter of chamber works, a lot of dust has been blown over the English scene from some strange, unpleasant corners. John Ireland's music, more than any other of his own generation, will help to lay it.

Mendelssohn: Symphony No. 3 in A minor.

Liverpool Philharmonic Orchestra, c. Sargent.

Columbia DX 1451-4. 16s.

Brahms: Symphony No. 4 in E minor.

National Symphony Orchestra, c. Rankl.

Decca AK 1231-5. 23s. 9d.

Up to the present there has been no recording of the "Scotch" Symphony available to English buyers and this issue fills the gap with a competent performance, on cheap label records, recorded to a better-than-average standard. This work wears well for orchestral Mendelssohn. Whereas the scherzo is one of his finest movements, the finale of the first movement represents one of Mendelssohn's worst lapses. Aiming to increase the tension for his peroration he makes noisy use of a device which he knew to have served both Beethoven and Rossini, and fails lugubriously. Polished efficiency can never sustain a work of art when that work must perforce make use of functional utility elements. In the design of such passages, bridges and codas for example, Beethoven was often crude; but forceful. Rossini was vulgar; but witty. Mendelssohn committing his banalities, is still the gentleman and poise, inevitably, is lost. Here it is lost when it is needed most and the movement collapses like a story where the teller has momentarily forgotten the end.

In Brahms' fourth Symphony, Rankl's musicianship will not suit everyone. He achieves an even performance of the careful, take-no-risks and get-no-glory kind. But the recording is such as to make the reproduction of this magnificent score sound very thin. The wind playing comes out exceptionally well and as it happens the N.S.O. flutes, oboes and cellos acquit themselves with honour, as in this work they must.

*Fauré: Clair de Lune, Op. 46, No. 2, and Arpège, Op. 76, No. 2.**

Decca M 606. 3s. 3d.

Après un Rêve and En Sourdeine, Op. 50, No. 2.*

Decca M 604. 3s. 3d.

L'Horizon Chimérique, Op. 113.

Gerard Souzay, acc. Jean Damase.

Decca K 1693. 4s. 9d.

Clair de Lune, Op. 46, No. 2, and Le Secret, Op. 23, No. 3.

Maggie Teyte, acc. Gerald Moore.

His Master's Voice DA 1876. 4s.

Records by Miss Teyte and Gerald Moore are always welcome. In this issue a little roughness creeps into *Le Secret* and in *Clair de Lune* the singer's voice breaks slightly

* Strongly recommended.

towards the end—appealingly—and unnecessarily. Still we should prize her singing of this latter song were Souzay's performance not here for comparison. He is wonderful. He takes *Clair de Lune* much faster than does Miss Teyte, yet every note is round and telling and the entire vocal line is moulded delicately and firmly to the accompaniment. *L'Horizon Chimérique* is Fauré's last work for voice and piano. It is a setting of four delicate verses by one of the wasted, dead young poets of World War I, and has always had a high place amongst the composer's songs. Heard alongside *Après un Rêve* and *Clair de Lune*, it does not earn that place.

Both Gerald Moore and his French colleague play the accompaniments in faultless style.

Borodin: Water Nymphs and From my Tears Spring Flowers.

Balakirev: The Hebrew Melody, and

Gretchaninov: The Dreary Steppe.

Oda Slobodskaya, acc. Ivor Newton.

Decca K 1206. 4s. 9d.

Apart from the faulty intonation of a few high notes in *Water Nymphs*, this record is most acceptable as a performance and welcome as a small compendium of representative Russian songs. The tiny *From my Tears Spring Flowers* is one of the gems of inspired song-making.

*Humperdinck: "Hansel und Gretel"; Act 1, Dance duet, and Act 2, Sandman's Song and Evening Prayer.**

Elisabeth Schwarzkopf and Irmgard Seefried with the Philharmonia Orchestra, c. Krips.

Columbia LX 1036-7. 12s.

This recording of the children's duets is a delightful set, sound in every department. Columbia are to be congratulated both on the idea and upon its execution. It rarely happens that a non-continuous excerpt, either on records or on the concert platform, conveys anything of the spirit of an opera and for that reason most recordings of *scena* are so much mere song. Here, not only Humperdinck is made to delight us, but Grimm also.

Haydn: Sonata No. 49 in E flat.

Denis Matthews.

Columbia DX 1374-5. 8s.

Brahms: Intermezzo in E flat, Op. 117, No. 1, and

Intermezzo in B flat minor, Op. 117, No. 2.

Edwin Fischer.

His Master's Voice DB 6478. 6s.

Rhapsody in G minor, Op. 79, No. 2, and

Ballade in G minor, Op. 118, No. 3.

Edwin Fischer.

His Master's Voice DB 6437. 6s.

Chopin: Etudes, Op. 25; Nos. 3 in F minor, 4 in A minor, 6 in G sharp minor, 8 in D flat and 9 in G flat.

Colin Horsley.

Decca K 1405. 4s. 9d.

Ballade No. 1 in G minor.

Samson François.

Decca K 1398. 4s. 9d.

* Strongly recommended.

Chopin: Etudes, Op. 10; Nos. 4 in C sharp minor, 8 in F., and Mazurka in C sharp minor, Op. 50, No. 3.
Nicolas Orloff.

Decca K 1426. 4s. 9d.

Liszt: Hungarian Rhapsody No. 12.
Julius Katchen.

Decca K 1694. 4s. 9d.

Chopin: Nocturne in F, Op. 15, No. 1 and Paganini-Liszt: Capriccio in E flat.

Isador Goodman.

Decca K 1780. 4s. 9d.

Chopin: Nocturne in D flat, Op. 27, No. 2, and Paganini-Liszt-Busoni: La Campanella.

Isador Goodman.

Decca K 1767. 4s. 9d.

*Szymanowsky: Theme and Variations in B flat minor, Op. 3.**

Malcuzyński.

Columbia LX 1050. 6s.

The prize goes to Szymanowski-Malcuzyński. This set of variations makes surprisingly good music and the pianist shows his accord with the composer's style on Columbia's best piano recording of recent months.

With the humblest of due respects to the father of symphony and quartet it has to be said that Haydn's sonatas all too often bore. No. 49 in E flat bores excessively. The Brahms pieces are beautifully played and badly recorded, the *Intermezzo* issue being much the worst in this respect. On the other hand the tiresome twelfth Liszt Rhapsody is uncommonly well recorded. None of the Chopin recordings are recommended. All are Decca but all are not of equal technical merit. The engineers have been kindest to Goodman. Their superb handling of his extra-virtuoso performance of the Busoni-Liszt-Paganini humbug is most tantalizing. All we ask, for the sake of believing it can be done, is a Decca record of a top rank pianist playing a first-class work reproduced at the level Decca claim to reach. By now it is apparent that, however sustained success with orchestras may become, good piano reproduction is a matter of accident. The pick of the remaining bad accidents is Orloff's playing of the lovely C sharp minor Mazurka, which is better than the recent Malcuzyński performance on Columbia LX 1028. François' competent performance of the first *Ballade* is not better than Kentner's exciting version on Columbia DX 1391, also recent.

It is a great pity that more care was not taken by Colin Horsley as well as by Decca in making the *Etudes* record. His performance of No. 9—the short one that Schumann might have written—makes the record almost worth having. To appreciate the extent of his failure on the same record one should compare his playing of No. 3 with that of Solomon on His Master's Voice C 3345.

Verdi: Rigoletto, "Cortigiani Vil Razza Dannata".

Marko Rothmüller with orchestra, c. Erede, and

Puccini: Tosca, "Vissi d'Arte".

Franca Sacchi with orchestra, c. Erede.

His Master's Voice C 3738. 4s.

* Strongly recommended.

Rossini: *Semiramide*, "*Bel Raggio Lusinghier*", and
L'Italiana In Algeri, "*Crude Sorle*".

Jennie Tourel with the Metropolitan Opera Orchestra, c. Cimara.
 Columbia LX 1054. 6s.

Massenet: *Manon*, "*Il Sogno*", and
Werther, "*Ah Non Mi Ridestar*".

Tano Ferendinos with the London Symphony Orchestra, c. Erede.
 Columbia DX 1475. 4s.

Smetana: *The Bartered Bride*, "*Wie Fremd und Tod*".

Hilde Konetzni with the Vienna Philharmonic Orchestra.
 Columbia LX 1074. 6s.

Monteverdi: *Arianna*, "*Lasciatemi Morire*".

Gabriella Gatti with the London Symphony Orchestra, c. Vincenzo Bellezza.
 His Master's Voice DB 6515. 6s.

With all proper respects due to the Metropolitan Opera Orchestra, the Vienna Philharmonic, Tourel, Gatti and Konetzni, all done up in bright blue Columbia and bright red H.M.V. labels, such prizes as this lot are worth go to Signor Erede and his colleagues on utility plum. We take it that the unnamed orchestra on this excellent record is the Cambridge Theatre Opera Orchestra, for thence come conductor and performers. Anyone who has heard and seen Rothmuller in *Rigoletto* must welcome this issue. His is an even better recorded performance of the aria than that of Silveri on the recent Columbia DX 1432. Sacchi's aria is as good as the best recorded versions.

Arianna's lament is beautifully sung, but suffers from too much Respighi from the orchestra, who are playing his arrangement (egged on *con fuoco* by Signor Bellezza) of the accompaniment designed by the father of opera. Ferendinos deals competently with the Massenet tenor arias, as does Tourel with the Rossini cavatinas, and merely competently. The *Bartered Bride* excerpt is a miserable affair. How much better the Italians deal with the poignant operatic moment than do the Slavs: this aria is as dully lachrymose as the worst of Tchaikovsky in similar mood. Konetzni does her best to get a beautiful voice through the inept endeavours of Columbia recording engineers. It is not clear why the conductor of the Vienna Philharmonic is not mentioned on the label.

Liszt: *Sonetto del Petrarca*, No. 104.*

Dinu Lipatti.
 Columbia LB 68. 4s.

In all respects this is an outstanding record. Often enough Liszt sounds none the better for being played with penetrating intelligence; there are, indeed, all too many works which are the better for glitter which blinds rather than insight which reflects. The present work, ripely romantic though its message be, rewards a restrained and analytic interpretation at the hands of a great romantic pianist. And it is refreshing to be able to announce a really good piano recording.

Bach: *Toccata and Fugue in D Minor*.*

Jeanne Demessieux.
 Decca K 1635. 4s. 9d.

Since Decca had to try out their advertised recording technique on an organ record sometime it was always likely that this particular work would appear. It is the best organ record, technically speaking, this reviewer has ever heard. It is nearly *like* an organ. The playing is accurate and the organist resists the temptation to make a show-piece of the work.

* Strongly recommended.

Roussel: *Petite Suite*, Op. 39, and

Fauré: *Pavane in F Sharp Minor*, Op. 50.

L'Orchestre de la Société du Conservatoire de Paris, c. Münch.

Decca AK 1643-4. 9s. 6d.

Falla: *The Three Cornered Hat*,* and

Mussorgsky: *Khovanshchina—Prelude*.

The London Symphony Orchestra, c. Jorda.

Decca AK 1796-7. 9s. 6d.

Suppé: *Poet and Peasant—Overture*.*

The National Symphony Orchestra, c. Sargent.

Decca K 1411. 4s. 9d.

Verdi: *The Force of Destiny—Overture*.*

La Scala Orchestra of Milan, c. Capuana.

Decca K 1698. 4s. 9d.

The Falla suite is wholly successful. Brilliantly played and recorded it is an unusual choice of movements, all from Part One of the ballet. If this means that more is to follow we must hope that Jorda does it and Decca rise again to an appropriate level of orchestral reproduction. That there is no guarantee of this latter promise is horribly demonstrated in the other Suite here reviewed. In Roussel's Op. 39 the recording is frankly bad and the surface noise appalling. The work itself does no great credit to its gifted and underplayed composer. One feels that the orchestra is playing well enough; from what one can hear, and the odd side comes out the better, they give an enchanting account of the *Pavane*. It would be nice if someone could be persuaded to perform this work with the chorus Fauré provided for.

It requires a really good performance to show us how effective a work like *Poet and Peasant* could sound. Here we have such a performance. Verdi's exciting overture is played, as one would expect, with a great sense of style by the La Scala people. Both overtures are well recorded, but the fidelity does not reach to the standard achieved with the Falla ballet suite.

Elgar: *Enigma Variations*, Op. 36, and

Bavarian Dance, Op. 27, No. 2.

The Hallé Orchestra, c. Barbirolli.

His Master's Voice C 3692-5. 16s.

Enigma Variations, Op. 36, and

Pomp and Circumstance March, No. 5 in C, Op. 39.

The National Symphony Orchestra, c. Sargent.

Decca K 1351-4. 19s.

These issues pose the reviewer a pretty problem. After lengthy and heart-searching sessions with the gramophone—only to be borne if the music is great music—he is left with a judgment half built of *ifs* and *buts*. If H.M.V. engineers had done as well by the Hallé as Decca have done by the N.S.O. there would be no argument, for Barbirolli's version is to be preferred as a performance. But Sargent produces some very fine moments and the combination of his highlights and the superb recording challenges that preference.

Barbirolli's one lapse is with Variation 10 (*Dorabella*); that lovely little scherzo is driven to a pace which slurs its beauties and leaves its charm behind. This apart, he has a fine grasp of the score; the performance has unity and clarity and both the climactic variation 9 (*Nimrod*) and the thrilling finale are magnificently accomplished. Variation 9 responds to Sir Malcolm's sweeping style and the effect is "*nobilmente*" without doubt.

Some of the true spirit of Edward Elgar resides in this few minutes of unbuttoned magnificence; Sargent understands that and makes grandeur of grandiloquence,—which is the art of playing Elgar in this mood. He fails, immediately after that feat, to bring out any of the loving playfulness in the tenth variation. In the finale he succeeds in making a noble noise, but not in clinching a performance which has been uneven throughout.

Here, as elsewhere, *stimmung* and *geist* do not equate. Barbirolli brings out the spirit of the work. He has the bigger heart, and in the end that tells.

Which to buy? For the person who wants only one version of one work the answer is definite: neither. The Boulton-B.B.C. Symphony Orchestra issue on H.M.V. DB 2800-2 is one of that orchestra's finest recorded performances, and Boulton knows his Elgar well up to *Enigma* standards. More expensively labelled, the old issue is on six economical sides whereas the present issues are permitted to run unnecessarily to seven. The make-weight pieces on these latter add, in fact, but little weight.

J. B.

*Beethoven: Symphony No. 2 in D major, Op. 36.**

L'Orchestre de la Suisse Romande, c. Carl Schuricht.

Decca K 1610-1613. 19s.

Schuricht is a fine, musicianly conductor whose reputation is still growing. This performance would be the best available on records were it not for Weingartner's superb pre-war effort with the L.S.O. Schuricht lacks Weingartner's tautness and at times this version seems too cautious, especially in the slow introduction. The Scherzo on the other hand, is played at an excessive pace that does not allow a clear articulation of the rhythm, while there is an unfortunate pause before the Trio, which is thrown out of gear by being slower than the Scherzo. Best is the Finale, which goes well. The orchestra is a good one, though not quite of the best continental type. The quality of the recording is apt to be a little constrained, but it is clear and pleasant.

Schubert: Symphony No. 4 in C minor ("Tragic").

The National Symphony Orchestra, c. Karl Rankl.

Decca AK 1252-1255. 19s.

A new recording of this symphony is welcome, since the previous American one was unsatisfactory. It is a pity that this one, though a vastly better recording, is not a very good performance: it is quite insensitive and often very inaccurate. It does not lack life, and Rankl at least avoids the common and stupid mistake of kneading the tempo as if Schubert's music were some kind of dough: he drives straight through each quick movement, allowing it to shape itself. This it does with remarkable power. In spite of this virtue, however, much of the playing is almost brutal in its disregard of the subtler shades, while the intonation of the wind is not always good, especially in the slow movement. There is still no satisfactory recording of this work.

Dvořák: Symphony No. 4 in G major, Op. 88.

The National Symphony Orchestra, c. Cameron.

Decca AK 1263-7. 23s. 9d.

Though it has its moments of life and richness, this performance normally adopts the famous British "General Purpose Style". This limits its fascination, for me at least; long stretches of the playing are rhythmically vague, casual, and thoroughly "professional". This is the more disappointing because some parts of the work come off very well indeed (passages in the slow movement and Finale) and are enhanced by excellent recording with exactly the right amount of resonance. The last movement is perhaps the best, though that is marred by some ill-controlled hurrying. Altogether a typical example of present-day orchestral standards in this country, not very good, not very bad, but definitely not good enough. It lacks concentration.

*Strongly recommended.

Elizalde: Violin Concerto.

Christian Ferras (violin) and The London Symphony Orchestra, c. G. Poulet.

Decca K 1777-9. 14s. 3d.

This recording is chiefly remarkable for the virtuosity of the young soloist: the accuracy of his playing is astounding, and his fiddle sounds quite lifelike as reproduced. The work itself is not remarkable, though it is fluent and has charm. Its greatest lack is a real sense of movement and it shows a too frequent tendency to drift into mere violinistics. There is far too much *cadenza* and not sufficient invention at times.

Paganini-Kreisler: Violin Concerto in one movement.

Campoli (violin) and the National Symphony Orchestra, c. Olof.

Decca K 1823-4. 9s. 6d.

Of what prompted the composition, arrangement, performance and recording of this I am ignorant. Despite Mr. Campoli's skill, the work is tasteless and dull: there is not even the minor reward of some real fireworks. The fiddle seems to be constantly trying to rouse itself; it never succeeds. And there is a ghastly tune that might be tolerable as a joke on the trombone; on the violin it is really vulgar. The recording is very good at times, but deteriorates badly towards the disc centres.

Pergolesi-Barbirolli: Oboe Concerto in C major.

Evelyn Rothwell (oboe) and The Hallé Orchestra, c. Barbirolli.

His Master's Voice C 3731. 4s.

Why C major? Only the last movement is in that key, the others being respectively in C minor, G major and C minor. The soloist sustains a beautiful tone that is (as recorded here) not unlike that of the Amsterdam first oboe. The music is very acceptable. Surely the fourth movement should not be conducted in so unsteady a manner? The rhythm is often eccentric and the orchestra's timing inexact. The recording is reasonably good.

Dukas: Scherzo, L'Apprenti Sorcier.

Columbia LX 1068. 6s.

Liszt: Symphonic Poem, Les Préludes.

Columbia LX 1052-3. 12s.

The Philadelphia Orchestra, c. Ormandy.

Were it not for the execrable recording, criticism would be silenced by these two fantastically exciting performances. The Dukas is played at a terrific pace, and one could imagine it being unacceptable to many listeners. I cannot now bear the thought of hearing it at its normal jog-trot. In this case every department of the orchestra is incredibly precise and animated and the rhythmic impulse behind the whole is quite stunning. The prospect of hearing *Les Préludes* again was daunting, but the extraordinary grip and pull in the playing held the attention fascinated; Ormandy refrains from sentimentalizing the dangerous passages without losing an ounce of intensity, and there is none of the tempo-mauling that so often makes this work intolerable. The plasticity and power of the strings should be heard by those who think all is well with British orchestras. But what appalling recordings!

Walter Leigh: Concertino for Pianoforte and Strings.

Kathleen Long (piano) and The Boyd Neel Orchestra, c. Neel.

Decca AK 1832-3. 9s. 6d.

A slight, crystalline work is this little concertino, not strong in individuality, but beautifully thrown off with many prettily touched rhythms. The slow movement is especially smooth and kind to the ear. The last movement is perhaps even too short, but very delightful. On the fourth side is a *Fantasia* by Byrd, played coldly and too massively. The silky modern strings are entirely unsuited to this music, which demands the poignant cries of genuine viols: an ordinary string orchestra robs it of its intimacy. The recording is excellent.

Khachaturian: Symphonic Suite, Masquerade.

The Boston Promenade Orchestra, c. Fiedler.

His Master's Voice C 3727-8. 8s.

There is nothing symphonic about this suite, an amiable collection of bourgeois commonplaces, orchestrated in the most obvious manner. It is by far the duller and most pointless music of this composer that has yet come to hand. The *Nocturne*, with its violin solo, is constantly being nudged by the 12th variation of Dvořák's Op. 78. Only the final *Polka* has half the vitality of good circus music. The recording is fair and the performance efficient.

Gerald Finzi: Dies Natalis.

Joan Cross (soprano) and The Boyd Neel Orchestra, c. Neel.

Decca AK 1645-7. 14s. 3d.

Finzi's *cantata* is such beautiful music that mere words seem worse than vulgar. None of our English composers has finer taste than he, nor are there any who can surpass his skill in the sensitive treatment of the language. His style is mannered, but he is master of it; it is his own peculiar art, so that all adverse criticism must be completely subjective. Criticism can and should, however, be directed at the performance, in which Miss Cross is quite miscast; her voice is too hard and too often develops a permanent wave, adding an unpleasant breathy emotional quality to this serene work. The strings are well handled and the whole is cleanly caught on the discs.

*Debussy: Prélude à l'après midi d'un Faun.**

The Philharmonia Orchestra, c. Galliera.

Columbia DX 1381. 4s.

This is an excellent performance, well recorded. The only possible doubt concerns the clarity of the playing: not that it is opaque: it is the reverse, almost too precise for this misty score. But it is strongly recommended; its style is encouraging. R. S.

* Strongly recommended.

Review of Music

Arthur Benjamin. *Pastorale, Arioso and Finale* for piano. (Boosey & Hawkes.) 6s. 3d

Is there anyone interested in "British Music of Our Time" who thinks that the only point worth mentioning about "the distinguished musician"¹ Arthur Benjamin is that he was one of Britten's teachers? If not, why doesn't the Pelican Book of that title² say anything else about him? As a matter of fact, while most of our epigonic composers seem intent upon showing that "eclecticism" means choosing the worst from different schools, the present music (1943) shows now and again how skilfully to assimilate the best. The first course of this—in its essence—light fare is the most substantial and the least eclectic (the one doesn't necessitate the other). There are subtle, possibly unconscious, thematic and rhythmic relationships between the movements. H. K.

¹ Vaughan Williams, R., "Film Music", reprinted from the *Royal College of Music Magazine* in Huntley, J., *British Film Music*, London, 1947.

² Bacharach, A. L. (ed.), *British Music of Our Time*, London, 1946.

geois
and
with
Only
the

None
s his
aster
tive.
Cross
lding
well

s the
this
S.

s. 3d
only
at he
say
osers
erent
best.
least
cious,
K.

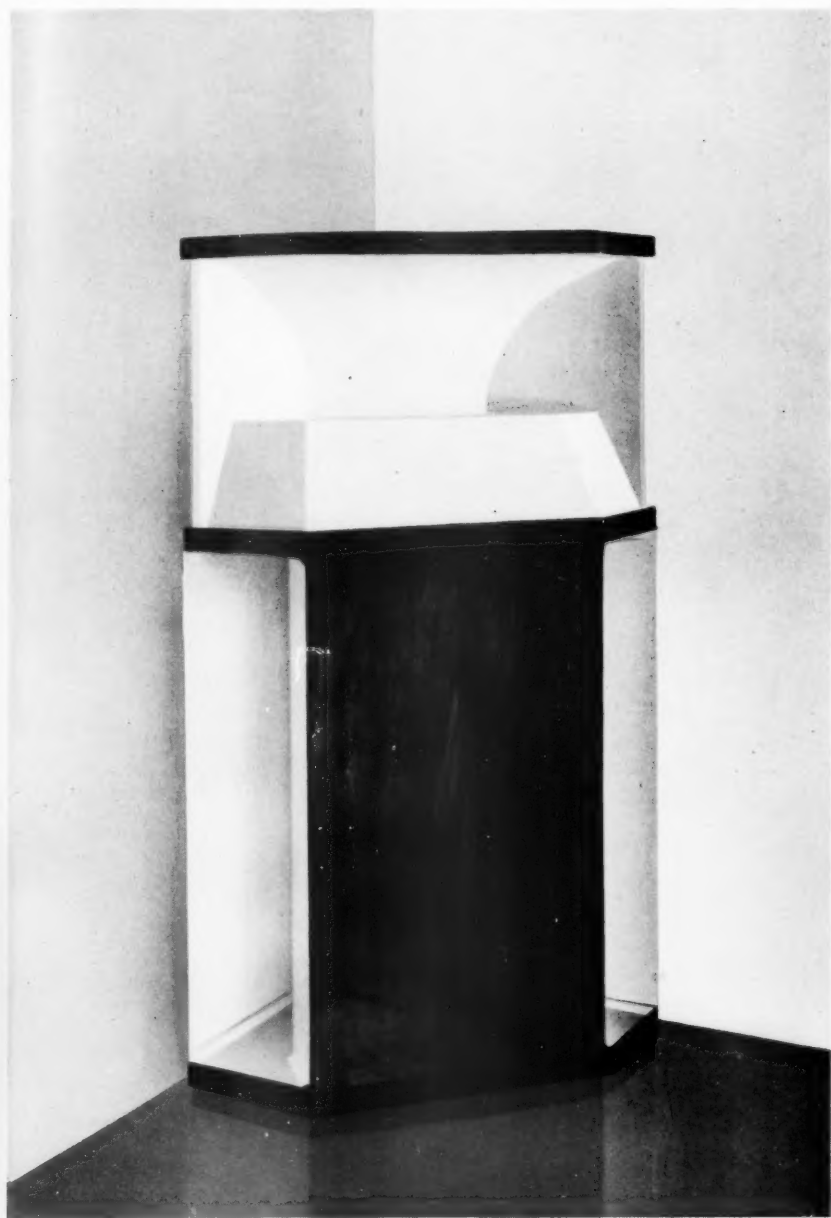
azine

THE COMPLETE



ETE

ENOCK INSTRUMENT



Technical Report

The Enoch Record Reproducer. (Joseph Enoch, Ltd., 273a, High Street, Brentford, Middlesex.) Price £360, plus Purchase Tax.

This instrument consists of a new type of motor with non-magnetic turntable, a moving-coil pick-up of special design fitted with a diamond stylus, a high grade amplifier capable of delivering 15 watts audio output with practically negligible distortion, and a speaker assembly specially designed to distribute the sound over a wide area and avoid those "point-source" troubles normally associated with conventional loud-speakers.

The pick-up is free from resonances within the audio range and the arm is pivoted in a gimble bearing to provide absolute freedom of movement in the required directions while maintaining complete rigidity in other respects. The output from this pick-up is very small, of the order of 6 millivolts maximum, and is fed straight to the grid of the first valve of the pre-amplifier (an Osram A863). An L63 is used in the second stage. The first stage of the amplifier proper employs an EF37 and incorporates the tone-control and radio-gram switch. These three valves which all have 6.3 volt heaters derive their heater supply from a KT66 valve oscillating at one megacycle. By this means mains hum is entirely eliminated from these early stages. The second stage employs one MH4 valve and feedback is arranged between this and the previous stage to reduce distortion. The penultimate stage, a phase-inverter, consists of two MH4's in push-pull with a KTW61 employed as a constant impedance in the cathode circuit. The output stage consists of two PX25's in push-pull with some 540 volts on their anodes (bias, of course, is arranged in proportion) and a safeguard against possible damage from surge-effect is provided by a U10 rectifier. A pair of FW4/500's are employed as mains rectifiers in the power unit. All condensers throughout the equipment are paper or mica, no electrolytics being used at any point.

The speaker system consists of a 12-in. PM unit energising a folded horn for the lower frequencies, and a twin-cone PM unit with reflector for the higher frequencies. A suitable cross-over network is incorporated and the frequency response is stated to be within ± 4 dB from 20 to 30,000 cycles per second. A radio receiver is also available and, to accompany this report, we publish illustrations of the standard cabinet-work.

It must be obvious that an instrument incorporating so many refinements, over and above what is generally thought necessary for the reproduction of gramophone records, will inevitably be priced highly. At this high price we can reasonably expect it to be in a class by itself, like the Rolls Royce, and it is. We know of no surer means of discovering the truth about gramophone records than by playing them on the Enoch instrument. The above-mentioned tone-control switch has three positions:

- No. 1 to be employed for all records issued by the EMI group of companies, except a small number of early wide-range recordings contemporary with *The Planets* set,
- No. 2 for use with these early wide-range records, and
- No. 3 for Decca "frrr" issues.

With careful handling, entailing the best use of these positions in conjunction with the appropriate setting of the volume control, careful centering of the record on the turntable and gentle operation of the pick-up,—the results obtainable from first-class modern records are beyond comparison with the performance of any other reproducing system we have heard anywhere.

This is due in the last resort to the fine attitude adopted by the manufacturers: an attitude we thought had become extinct. The company decided to build the finest

possible equipment *regardless of cost* and then to price it afterwards. Consequently there has been no cheese-paring and the excellence of the various component parts is emphasized rather than compromised by the fine behaviour of the finished product.

Some years ago it was the fashion in "progressive" gramophone circles to use nothing but fibre or thorn needles for all records that were thought to be of any value. This practice had its merits, and if, on the whole, these merits were more than counterbalanced by various defects, the system was not so much inferior to the now over-praised and often misunderstood vogue of the "sapphire". This sapphire problem was admirably aired at a recent meeting of the British Sound Recording Association when a member asked how he should know when his sapphire (reproducing stylus) needed replacing. Provided all other contingent factors are in order, the answer is obvious; when you no longer like the sound it produces. If, however, our friend was not capable of hearing his sapphire wearing out, he might just as well persevere with thorns; indeed one wonders why such people bother with gramophones at all. The problem is serious, because no sapphire that we have heard, however well-mounted and however carefully used, was satisfactory for more than a very few playings. The point is comparatively soft and wear takes place immediately and noticeably.

Therefore some other, harder, substance must be used and the industrial diamond seems the obvious choice. It will take a high polish and retains its shape almost indefinitely. Also, provided it is carefully set in a well designed lightweight pick-up, record wear is not excessive, though it would not be fair to claim that it is non-existent.

The amplifier, which we have already described, is particularly notable for its very low noise level;—even with the volume control "wide open" it is practically inaudible, making far less sound than the motor which in itself is quieter than most. The makers claim a very low distortion percentage, of the order of 0.1 of 1 per cent. and state that the frequency response is flat within very close limits from 20 to 30,000 cycles. In the past we have become suspicious of the scientist's figures, because we have known cases where engineers and scientists of repute have guaranteed their products to behave in scientifically exemplary fashion without realizing, or should we say caring, that the result bore no calculable relationship to the true sound of music. The Enock amplifier is so impressive in performance that we can well believe it does comply scientifically with the exacting figures just mentioned.

The speaker has proved capable of handling any amount of volume without trace of buzz or rattle, and is very successful in distributing the sound over an area and creating an illusion of actual performance rather than mere reproduction. The high-note reflector and the two horn recesses are illuminated by concealed amber bulbs.

To appreciate fully the unique qualities of the Enock instrument one must listen to it for a longish period and preferably hear it reproduce a number of records already known to the listener. So far as we are aware it has no competitors and in some cases, used in conjunction with the finest modern records, it has provided a better balanced performance than we have ever heard in any concert hall.

The Enock will also give a creditable account of many older records such as the complete *Die Zauberflöte* and the Telefunken late pre-war issues, but the governing factor here is the musical quality and physical condition of the disc: it will not make a bad record sound like a good one. Indeed, during the past six weeks we have found it an infallible guide (or so we think) in estimating the technical quality of all kinds of records submitted for review.

The instrument, in particular the pick-up, is as robust as it need be; but careful handling is essential, as in the case of all scientific equipment. We do not recommend it for institutional use unless one enlightened individual can be made entirely responsible for it, nor to anyone except the confirmed music-lover who prefers the gramophone to much present-day concertizing and will treat this first-class engineering achievement with something approaching the care and consideration that have been expended on its design and manufacture.

NEW NOTES IN RADIO

FROM the H. A. Hartley Company (152, Hammersmith Road, W.6) we have received a copy of the fifth edition of Mr. Hartley's famous booklet (3s. 6d.) together with a statement of the company's policy and a specimen technical bulletin (10s.). Mr. Hartley aims to provide good quality radio and gramophone reproduction at a reasonable price, and while the results we have heard from his equipment will not compare with those we obtained from the Enock reproducer, such comparison is not altogether fair as the instruments should be classified in entirely different price categories. The company will provide either complete units or sets of parts together with instruction manuals for home construction. Readers anxious to instal good modern inexpensive gramophone equipment are advised to make enquiries from this company before coming to a decision. G. N. S.

Correspondence

30, Herne Hill,
London, S.E.24.

MOZART'S "DELIBERATE" SELF-QUOTATIONS

To the Editor of THE MUSIC REVIEW.

SIR,—Hans Redlich's admirable annotations to his new edition of Mozart's C minor Concerto contain a paragraph that is in need of drastic revision; I hope it will be amended before the commentary is published in conjunction with the score.

To a very interesting thematic relation, *i.e.* between bars 20–23 of the present Concerto's Larghetto and bars 13–16 of K.570's Adagio (misprinted in the 2nd bar of his quotation), Redlich refers as "one of Mozart's rare instances of self-quotation". I have on the contrary convinced myself that Mozart's self-quotations are frequent. In order to prove this I should now have to give a great number of examples—for which, I gather, you would not have space. I shall, however, continue to draw attention to Mozart's self-quotations in the course of my current series of Mozart articles. Meanwhile, there is one particular thematic relationship that must at once be pointed out; otherwise Redlich's find itself is incomplete. The present Larghetto's C minor section, that is, which Redlich shows to have been partly re-used 3 years later in K.570, was previously, and more extensively, re-used in the clarinet Trio's (K.498) last movement (bars 67 ff., read on beyond double bar), written a few months after the present Concerto. Redlich's observation on the similarity of thematic contexts applies to the clarinet Trio's movement, too.

Redlich is again mistaken if he thinks that the quotation he reveals is "perhaps the only traceable case of a direct thematic relationship between a work for solo piano and a piano concerto". May I refer him to the thematic relationships between K.449, and (a) K.457 and (b) K.576, as shown in my article on "Mozart and Boccherini" (*this journal*, VIII, 4, November, 1947).

Yours faithfully,
HANS KELLER.

18th June, 1948.

To the Editor of THE MUSIC REVIEW.

SIR,—Thank you for letting me read Hans Keller's most interesting and informative commentary on a passage in my article on Mozart's K.491 (published in THE MUSIC REVIEW, May, 1948). The sentence quoted in his letter could certainly be improved by adding the qualifying adjective "deliberate". Only *deliberate* self-quotations have I had in mind, and he has yet to convince me that the several instances of the recurring Boccherini theme in its connection with K.449, 457 and 576 (so arrestingly pursued in his article "Mozart and Boccherini", M.R., December, 1947) belong to this category and not to the vast crowd of casual and "preconscious" musical allusions, in which Mozart's works as well as those of his Italian contemporaries abound.¹ The remark in my earlier article did not refer to similarities of melodic type, but to obvious and

¹ See Jahn-Abert's *Mozart* (1923), Vol. I, pages 421/56, where many Mozartian melody types are traced back to their stylistic origin in the operas of Piccini, Paisiello and Galuppi.

deliberate self-quotations as in the case of the principal theme to K.309 (first movement) and its recurrence in the later minuet of K.331.² If Hans Keller has been lucky enough to find many more cases of such convincing similarity in Mozart, I shall look forward to his future articles on this subject with great expectancy and will not fail to amend the incriminated sentence in the preface to my edition of K.491.

May I add that I am unable to trace the misprint in the 2nd bar of my quotation of bars 13-16 of K.570 to which he refers? I have carefully compared my quotation with its editorial source: the Piano Sonatas, "Mozarteum Ausgabe" (revised by H. and R. Scholz, publ. Universal Edition, Vienna, 1928, on the basis of the extant Autographs). This edition is fortunately frequently at variance with the CE (Breitkopf & Härtel) the unreliability of which I have been at pains to expose in my annotations to K.491. The editors of the "Mozarteum Ausgabe" make it clear in their preface, that no Autographs are available to K.331, 332, 475, 457, 545, 570, 576. I should be interested to learn on which authoritative source Mr. Keller's assertion is based that a misprint has occurred in the above mentioned bars.

Yours faithfully,
H. F. REDLICH.

51, Clevedon Mansions,
Lissenden Gardens, N.W.5.
29th June, 1948.

To the Editor of THE MUSIC REVIEW.

SIR,—In his valuable article on Mozart's C minor piano Concerto, Dr. Redlich mentioned "one of his *rare* [my italics] instances of self-quotation". I venture to point out that almost the exact opposite is, in fact, the case, for Mozart's re-use of his own melodies was extensive and undoubtedly played an important part in his creative processes. Here are a few instances:—

| Work | Date | Move- ment | Bar | | Work | Date | Move- ment | Bar |
|--|---------|---------------|-------|---|---------------------------------|------|---------------|-------|
| 1. Duet Sonata in C, K.19d | c. 1765 | 3rd | 1-4 | = | Serenade in B flat, K.361 | 1781 | 7th | 1-5 |
| 2. Violin Concerto in D, K.211 | 1775 | 3rd | 1-4 | = | Pf. Concerto in C, K.467 | 1785 | 3rd | 1-4 |
| 3. Ballet Music to <i>Idomeneo</i> , K.367 | 1781 | Gavotte | 1-5 | = | Pf. Concerto in C, K.503 | 1786 | 3rd | 1-5 |
| 4. Quartet in F, K.158 | 1773 | 1st | 48-51 | = | Quartet in E flat, K.428 | 1783 | Minuet | 28-31 |
| 5. Symphony in C, K.551 | 1788 | 1st | 101-7 | = | <i>Un bacio di mano</i> , K.541 | 1788 | — | 20-30 |
| 6. Horn Concerto in E flat, K.495 | 1786 | 2nd | 1-4 | = | Duet Sonata in F, K.497 | 1786 | 2nd | 1-4 |
| 7. Pf. Rondo in D, K.485 | 1786 | — | 1-4 | = | Pf. Quartet in G minor, K.478 | 1786 | 3rd | 61-64 |
| 8. Pf. Concerto in B flat, K.595 | 1791 | 3rd | 1-4 | = | <i>Komm lieber Mai</i> , K.596 | 1791 | — | 1-4 |

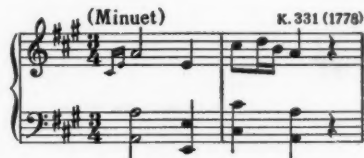
Nos. 1-4 correlate some works separated by at least five years or more; Nos. 5-8, others closely adjacent in point of time.

Of these, the latter are probably conscious, the former unconscious and not unnaturally less frequent. Instances of Mozart's re-using his own themes at anything from two to six years interval are very numerous. Perhaps the most interesting are not those in which Mozart repeats himself more or less note for note, but in which he alters the time or gives the melody a slight twist. Many other such cases, from pieces adjacent and remote, can be found in *Figaro*, *Don Giovanni* and *Die Zauberflöte*.

The whole subject is, I think, of extreme interest, and if, in addition to melodies proper, one studies distinctive phrases and rhythmical patterns, the whole stuff of Mozart's music begins to be seen in a new light.

Yours faithfully,
A. HYATT KING.

² Cf. the following music example:—



OXFORD MUSIC

The Hire Library of the Oxford University Press contains many contemporary works worthy of attention by Conductors. The following items taken at random from a large list indicate the type of work which is available:

ARTHUR BENJAMIN. Concerto for Violin and Orchestra

Scored for double Woodwind, with the usual full Brass and Strings.

Duration 25 minutes

A Piano Score may be purchased, price 12s. 6d.

DOREEN CARWITHEN. Overture: Odtaa

Scored for double Woodwind, with the usual full Brass and Strings.

Duration 8 minutes

ARNOLD COOKE. Processional Overture

Scored for double Woodwind, with the usual full Brass and Strings.

Duration 8 minutes

PATRICK HADLEY. One Morning in Spring

Scored for double Woodwind, 2 Horns, Harp and Strings. *Duration*

5 minutes

WALTER LEIGH. Agincourt: An Overture

Scored for double Woodwind, 3 Horns, 2 Trumpets, 3 Trombones,

Timpani, etc., Harp or Piano and Strings. *Duration 10 minutes*

ELIZABETH MACONCHY. Concerto for Piano and Chamber Orchestra

Scored for single Woodwind, 2 Horns, Trumpet and Strings.

Duration 16 minutes

HERBERT MURRILL. Three Hornpipes

Scored for double Woodwind and the usual full Brass and Strings.

Duration 8 minutes

THOMAS PITFIELD. Sinfonietta

Scored for double Woodwind and the usual Brass and Strings.

Duration 22 minutes

A new complete catalogue of orchestral works is in preparation. We shall be glad to know if you would like a copy as soon as it is ready. Full Scores will be sent for perusal, and quotations made, without any obligation.

OXFORD UNIVERSITY PRESS

36 Soho Sq.

Oxford Street

London, W.1




FURTWÄNGLER

conducting **The London Philharmonic
Orchestra** in a magnificent performance of
Brahms's Symphony No. 2 in D Major Op. 73

K 1875-9 Auto couplings AK 1875-9

each moment of genius captured and held for ever by

Decca *ffrr* 

THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9

